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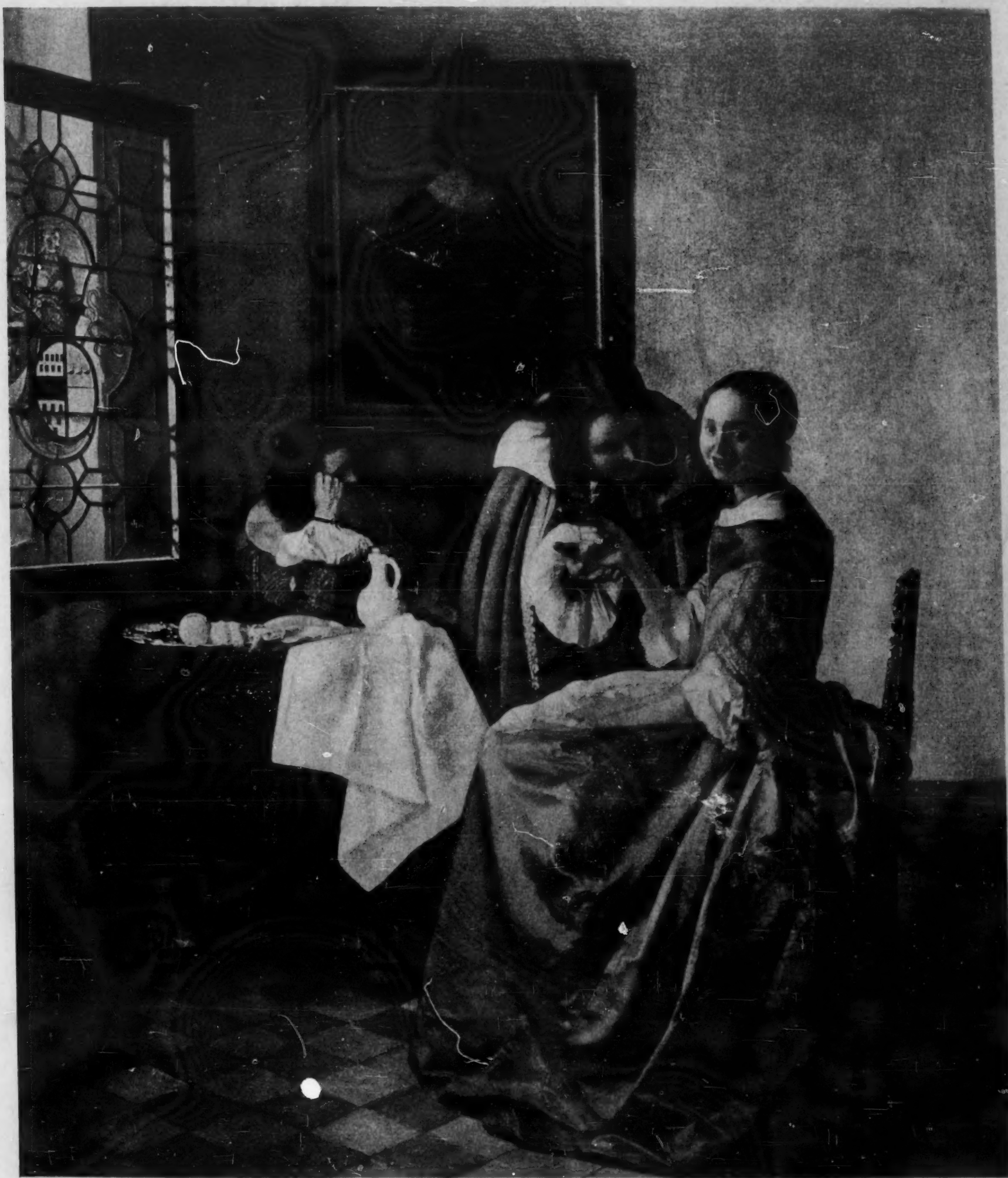
OCT 6 1930

The ART NEWS

VOL. XXIX

NEW YORK, OCTOBER 4, 1930

NO. 1—WEEKLY



"GIRL WITH WINE GLASS"

Purchased from the Brunswick Museum, Germany, by one of America's Foremost Dealers

JAN VERMEER

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NEW YORK

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, OCTOBER 4, 1930

Nearly A Million Brought by Figdor Sale in Berlin

Leading European and American
Collectors and Museums Vie
to Secure Treasures in Second
Part of Classic Dispersal

BERLIN.—The second part of the Figdor sale, which took place in Berlin under the auspices of Cassirer and Gluckselig on September 29 and 30, realized a total of nearly a million dollars despite the financial depression that reigns both in Europe and America. Museum representatives from all over the world, leading collectors and European and American dealers thronged the auction room to capacity so that many desirous of attending the sale were unable to obtain admission. Extremely high prices were paid for the majority of the paintings, sculptures and other rarities of the collection, many of which, it is reported on good authority, are destined for America. German, Dutch and English dealers and collectors, however, were also active bidders in this classic sale, which at the present time forms a brilliant illustration of the permanent high value of works of art of the first quality.

The highest single price of the first day was paid by Goudstikker of Amsterdam, who gave \$96,250 for Jerome Bosch's famous "Prodigal Son," which was reproduced in THE ART NEWS of August 16. This painting, which was acquired by Herr Figdor from the Theodor Schiff collection of Paris, has been the subject of a large number of articles and special studies by well known authorities on Flemish painting. The second highest price of this day, \$37,000, was paid for a statue of St. Sebastian, by Riccio, illustrated in this same issue. This figure probably belonged originally to a group of four sculptures now in the church of S. Canziano in Padua.

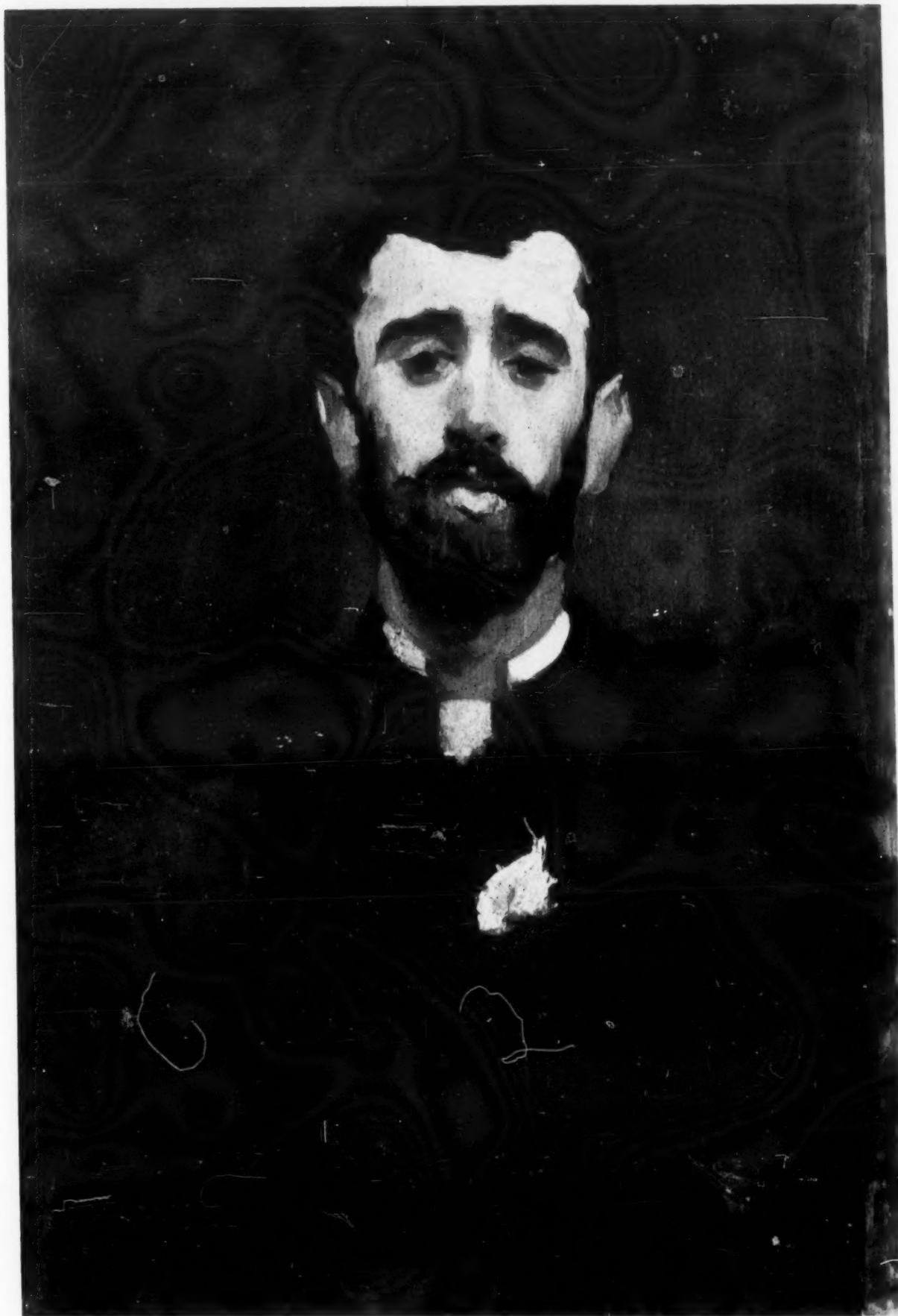
The great sensation of the second day's dispersal was the \$30,000 paid by Stern of Paris for the exquisite bridal box with lovers, painted by Domenico di Bartolo and formerly in the Rusea, Castellani and Spitzer collections.

Other paintings which brought high figures included the "St. Augustine in his Study," by Giovanni di Paolo, formerly in the Theodor Schiff collection and considered by van Marle in his *Italian Schools of Painting* as a late work of the artist. This was purchased for \$25,000 by the Fleischmann Gallery of Munich, one of the heaviest buyers in the sale, who, according to general reports, were acting as agents for Baron Fritz Thyssen, whose important collection was publicly exhibited this summer. Another fine work by di Paolo, "The Virgin and Child in a Landscape," an early panel under the influence of Sassetta, was secured by Agnew, of London and New York, for approximately \$34,000.

High figures were also paid for early masters of the Flemish and upper Rhine schools. A canvas from the Seven Deeds of Mercy series, by the Master of St. Gudule, went to Fleischmann of Munich for \$7,000. This same firm also paid \$9,000 for "The Martyrdom of St. Ursula," by an anonymous artist who worked in the upper Rhine district about 1460 and whose style is somewhat related to that of the Master E. S.

The charming "St. Ursula Setting Forth for the Hunt," by the Master of the St. Magdalen Legend and one of a series represented by several examples in the Schwerin Museum of Budapest, was also secured by Fleischmann for \$10,000. This painting was likewise reproduced in the August 16 issue of THE ART NEWS. The "Portrait of a Man," ascribed to Lorenzo Lotto by Baldass, but considered by other au-

(Continued on page 4)



PORTRAIT OF PAUL HELLEU

Courtesy of the Milch Galleries

By JOHN SINGER SARGENT

JAN VERMEER'S "GIRL WITH A WINE GLASS" SOLD BY THE BRUNSWICK MUSEUM TO LEADING DEALER

BERLIN.—According to a special cable from our Berlin correspondent, Vermeer's world famous picture, "The Girl With a Wine Glass," reproduced on the cover of this issue of THE ART NEWS, has been sold by the Brunswick Museum of Germany to one of America's leading dealers. This masterpiece, which comes from the former Saltzthal collection of the Dukes of Brunswick, has the magic atmospheric unity and the sparkling freshness of color characteristic of the finest canvases of the master. The German press has been almost unanimous in declaring that not even severe financial embarrassment should have pre-

vailed upon the museum to part with this treasure.

The Herald Tribune of New York in its September 30 issue, prints the following story concerning this important sale:

Sir Joseph Duveen, who is returning from Europe early next month, is reported to be bringing with him a Dutch masterpiece of great value, one of the finest Vermeers yet to leave a foreign country. The painting is said to be "The Coquette," famed example of the Delft master of polite genre and lately owned by the Brunswick Gallery, of Brunswick, Germany. It is valued so highly that, according to a disinterested New York collector, the price might well have been a half million dollars or more.

"The Coquette," or, as the picture has otherwise been called, "Young Lady With a Wine Glass," is a delightful example of Jan Vermeer's painting of an interior with figures. According to the catalogue of the Brunswick gallery, it measures thirty-one by twenty-seven inches.

It is, moreover, a signed work and one of the few so treated, it having in the lower right-hand corner the inscription "J. Meer." Few Vermeers, among the comparatively small number in his total oeuvre, bear the signature of the artist. The present work dates from about the same period as the similar painting, "Girl Drinking With a Gentleman," belonging to the Kaiser Friedrich Museum in Berlin.

(Continued on page 5)

American-Anderson Galleries to Hold Interesting Sales

Forecast of 1930-31 Season Includes Important Garvan Sale in January as Well as Deering, Spreckels and Other Dispersals

A number of important sales are already scheduled for the forthcoming season at the American Art Association-Anderson Galleries, Inc., whose fall and winter season will feature some especially interesting dispersals of paintings, antique furniture and books. The galleries have also given out a tentative schedule of auctions for the month of October.

Probably the most important single event embodied in this announcement, is the news that the famous Francis P. Garvan collection of early American furniture and antiques will be sold in January. This will form a three session dispersal, made up of selections from the remarkable specimens assembled by this collector, long known as a leader in this field. Each item to be disposed of will reflect the high standards of Mr. Garvan's collection in merit and value, many of the pieces being unique.

Shortly after the Garvan sale, the collection of the late James Deering of Miami and New York will be sold, comprising the entire artistic contents of Vizcaya, Mr. Deering's luxurious villa at Miami. The pair of well known iron gates from the Pisani Palace, Venice, old Palermo, Louis XV woodwork and panelling, fireplaces from XVIIIth century French chateaux, rugs of museum quality and rare old painted Venetian furniture, are among the many interesting things which will come up at auction at this time.

Three unusual European collections—those of Claus A. Spreckels, the Comtesse de la Beraudiere and of a leading German connoisseur have also been secured for the 1930-31 season at the American-Anderson Galleries. First information given out shows that the Spreckels collection from the Villa Baratier at St. Jean-Cap-Ferrat includes many objects of great interest, assembled with the aid of prominent art dealers of international repute. The boiserie of the main salon and of the main bedroom of the villa are examples of the work of the most skillful ebenistes of past centuries. Fine examples of sculpture, bronze, Chinese and European porcelain, lacquer panels and screens are also features of this dispersal. A group of paintings includes examples by Diaz and Hopper.

Signed pieces by famous ebenistes are also found among the French XVIIIth century furniture in the Beraudiere collection. Among the interesting paintings assembled by the Comtesse are a few fine Flemish pictures, and works given to Velasquez, Rembrandt and Van Dyck.

Among the paintings in the German collection are examples given to Vermeer, Frans Hals, Nicolas Maes, Terborch, Pieter de Hooch, Hobbema, Breughel, Wouverman, Van Dyck, Tintoretto, Tiepolo and other masters of the Dutch, German, Flemish and Italian schools.

Early among the events to be watched with intense interest will be the exhibition and dispersal of the small choice collection of Mrs. Ambrose Monell, a feature of which will be seven paintings of notable quality. Gothic furniture, stained glass and interesting sculptures are also in this collection.

The important library of Frederick W. Lehman, of St. Louis, to be dispersed in December, will be one of the high spots in the book department. It includes exceedingly rare first editions of American authors and many other scarce items.

(Continued on page 20)

Rare Ecclesiastical Art in Show at Munich Residence



STATUE OF ST. GEORGE.

ABOUT 1600

By DR. E. HANFSTAENGL

MUNICH—Besides the showing of the Castle Rohan collection, the second great event of the Munich summer art season has been the exhibition of ecclesiastical art treasures from Bavaria at the Munich Residence. It is impossible to make comparisons between these two collections because of the completely divergent motives and purposes underlying their formation. Treasures which have been in the possession of churches for centuries and works acquired within a short time by a private person, naturally have but little in common. Hence, there can be no danger of rivalry between the two exhibitions, in spite of the fact that they are contemporaneous.

The plan for the ecclesiastical exhibition passed through various stages until the present finely selected showing was evolved. A certain amount of justified opposition, both internal and external, was raised against a large showing of ecclesiastical art, but the present selection from Bavarian and neighboring Austrian possessions was warmly supported in church circles, above all by the patronage of Cardinal Faulhaber of Munich. The connection with the Passion Play at Oberammer-

gau, though slight, was nevertheless of some importance.

The ecclesiastical treasures which have been brought together have found a wonderful setting in the dignified Steinszimmer of the Residence. In the relatively small space of these six rooms there is concentrated a display of unusual splendor and artistic quality, uniting works which were created through about twelve centuries. They begin with the grandiose and imposing late VIIIth century Tassilo Chalice illustrated in the present issue and terminate with the graceful, decorative monstrances of the rococo period. The first room, particularly, devoted to works of the Romanesque period is of the highest standard, judged by modern artistic criteria. The beauty of the Wiltener Chalice, of the portable altar of Emperor Arnulf, or of the so-called jewel casket of St. Cunegund beggar description. Among other of the choicest pieces are to be noted the holy-water stoup from the Collegiate Church at Berchtesgaden, the ivory casket from the Würzburg Cathedral, which we reproduce and the charming lustre from the parish church at Munnerstadt. Two glass cases are filled with a notable collection of antique croziers, while among the reliquary busts those of St. Zeno and of St. Peter are particularly notable. Other

Figdor Sale Brings Close To Million

(Continued from page 3)

thorities as the work of Alvise Vivarini or of the Bellini pupil, Pietro Dufa, was at \$5000, one of the smaller purchases of this firm.

In addition to the Riccio figure mentioned above, many other Italian and German examples brought high figures. The two clay figures of kneeling angels, probably the work of an artist in close connection with the studio of Verocchio, were purchased by Stern of Paris for \$20,500. This same buyer secured for \$13,000 the sculptured bust of a woman by Desiderio di Settignano, illustrated in our August 16 issue. A slight variant of a similar bust by this artist is now in the Berlin Museum.

Among the early Dutch and German sculptures the highest price was paid for the figure of a female saint by an unknown Western German artist, working about 1450, which was also among the reproductions in our August number. This fine example was purchased by J. and S. Goldschmidt of Berlin and New York for about \$10,000. This same firm were also the buyers at \$3,700 of the "St. George," formerly in the Fresart collection, the creation of a Dutch sculptor working circa 1390 and 1400. The "Portrait of a Young Man," by a Netherlandish artist of the late XVth century, remarkable for its realism and psychological penetration, went to Goudstikker of Amsterdam for \$5000.

Two rare early English works, a "St. George" and a "Madonna," were purchased by an anonymous German collector for \$3500 apiece.

One of the practically unique pieces in the Figdor collection, the so-called "Jesus Cradle," a carved and polychromed processional bed from a XVth century beguine in Brabant, was knocked down at \$10,000 to the German dealer, Hinrichsen. A XIVth century lue, another very unusual item, was secured by Benedikt of Vienna for \$10,700.

interesting objects of ecclesiastical art in this section include the precious little Seld altar, beautiful picture tapestries, rare chasubles and bishops' mitres.

The splendor of the Renaissance room, in which the most costly decorative object is the St. George from the Wittelsbach treasury is almost overwhelming. In the group of XVIIth and XVIIIth century works of art, the choice has been more strictly limited. Here artistic charm is not in the individual piece, but in the buoyancy, the bravura of the whole composition. A rococo monstrance requires the theatrical movement of the interior of a church as a background. These sparkling, overladen objects only justify their significance and their existence by their relationship to architecture.

But these works, and especially those of the earlier period, have in addition to their high artistic and aesthetic value, an essential human and spiritual interest, derived from their historical associations. The fascination they hold for us is augmented by the knowledge that they are documents in immediate touch with great events of the past. They act as intermediaries between us and the living presence of generations long-since disappeared. The important rôle of the church as keeper and protectress of these valuables is here particularly clear.

RARE AMPHORA FOUND IN ITALY

ROME.—The neighborhood of Bologna continues to yield many objects of a remote date. Recently workmen digging for a sewer came upon a remarkably fine terra cotta amphora of the two-handled type and more than a metre in height and circumference. The vase, which was intact and finished with a conical point, may be Etruscan, as Bologna was one of the principal cities of its date.—K. R. S.

FORD'S DONATION TO GERMAN MUSEUM

OBERAMMERGAU. — Henry Ford has contributed 1,000,000 marks (about \$240,000) to the Deutsches Museum at Munich, according to the *New York Times* of October 1. Mr. Ford, one of whose hobbies is his own museum, meanwhile is continuing interesting purchases for his private collection, including a quaint old wagon from a farm near Stuttgart.



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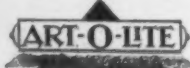
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IVORY CASKET FROM THE WURZBURG TREASURE HOUSE
Included in the Munich show of ecclesiastical art.

Famous Vermeer Bought By Leading Dealer

(Continued from page 3)

Both represent, in fact, the same interior, with its casement window glazed with the arms of a royal house, and both show the same square-tiled floor.

There are said to be not many more than forty canvases by Vermeer known. His fame as a painter of interiors of charm and elegance was long delayed, and only in the last century did he become fully appreciated for the great master he was.

The United States is fortunate in owning from ten to fifteen recognized works of the master painter. The Metropolitan Museum has three, two in the Altman collection and one received as a part of the Collis P. Huntington bequest, about five years ago, entitled "Young Woman with a Lute." The famous "Girl Asleep" and another interior subject belong to the Altman group. There is a Vermeer in the Frick collection, New York; another in the John G. Johnson collection in Philadelphia and one in the Isabella Stewart Gardner collection in Boston, and a large allegorical picture brought to this country two years ago by the Kleinberger galleries.

College Art Assn. Circuits Showing Of French Art

Among the most important traveling exhibitions sponsored by the College Art Association is the exhibition of contemporary French art, including approximately eighty-five paintings, to be shown in New York at the Wildenstein Galleries on October 17th, 18th, and 19th.

Seventy of these paintings were selected by a committee composed of Louis Hautecoeur, Director of the Luxembourg Museum, Francois Monod, Director of the National Museums, and Louis Reau, President of the Society of the History of French Art.

Approximately thirty-five of them were chosen from the exhibition at the Tuilleries. Among these are the "Corso à Rome" by Jules Flandrin, a fine still life by Andre LHote, "Le Repas," a very large and impressive work by Roland Oudot, and "Bourbonne" by Prinnet. The last mentioned will have to be returned to France immediately after a brief New York showing as it has been acquired by the City of Paris, this purchase necessitating its immediate delivery.

Some of the most important of the canvases have been lent by Parisian dealers, and by the artists themselves. Thus the "Siamese Dancer," by Rene Piot, comes to the exhibition through the courtesy of the artist, after, however, first being shown at the Salon d'Été in Paris, and at the Exposition in Barcelona where it was awarded a

gold medal, "Young Girl Sewing," by Asselin, whose work is, of course, well known in this country, is one of the outstanding paintings by this artist and an important addition to the exhibition. There are two interesting canvases by Charlemagne—one a bouquet of immortelles, and the other a forceful portrayal of a small, red-roofed house. These have been lent the Association by the J. Allard Gallery.

A number of New York galleries as well as private collectors have contributed to this exhibition. Among the former are the Kraushaar Gallery, the Reinhardt Gallery, the Chambrun Gallery, the Knoedler Gallery, the Balzac Gallery, the Wildenstein Gallery, the Durand-Ruel Gallery, and the Kennedy Gallery. Private collectors who are lending paintings are Mr. and Mrs. Chester Dale, Mr. A. C. Goodyear, and Mr. Martin A. Ryerson. Parisian Galleries represented are Marcel Bernheim, Druet, Leon Marseille, J. Allard, and Charles Marck.

Among the artists represented by oil paintings are: Maurice Asselin, André, Henri Anspach, Gaston Baland, Max Band, Roger Brissière, Pierre Brune, Augustin Carera, Philippe Charlemagne, Emile Charmy, Maurice Chabas, Jean Challie, Giorgio de Chirico, Gerard Cochet, Georges Darel, Henri Deziere, Georges Dufrenoy, Rene Durey, Conrad Kickert, Domergue-Lagarde, Jules Flandrin, H. Gaulet, Edward Georg, Odette des Garets, Pierre Girleud, Helene Gorodiche, Charles Jacquemot, Adrienne Jouclard, Bernard Lamotte, Jean Launpos, Marie Laurencin, Marcel-Laurent, Georges Lecaron, Andre LHote, Robert Lotiron, Jean Marchand, Henri Manguin, Andre Mare, Eugene Martel, Jacqueline Marval, Simon Mondzain, Mela Muter, Georgette Nivert, Mlle. Noyer, Roland Oudot, Anders Osterlind, Raymond Pailier, Charles Pequignot, Picart le Doux, Andre Planson, Esther Pressoir, Rene Piot, Mily Possoz, G. H. Sabbagh, Jean Souverbie, Paul Signac, Prinnet, Marie Louise Simeon, Rene Thomson, Suzanne Valadon, Pierre Vaillant, Henri Valensi, Maurice de Vlaminck, Andre Wilder.

In addition to the foregoing there are fifty prints by French masters, loaned as a group by the Kennedy galleries.

Because of its size this exhibition when traveling to colleges and universities throughout the United States, is broken up into two units. It is to be shown at The University of Michigan, Wells College, Memorial Art Gallery of Rochester, Oberlin College, Hamilton College, Brown University, Dartmouth College, Princeton University, Decatur Art Institute, The University of Washington, The University of Kansas, Southwest Missouri State Teachers College, The University of Oklahoma, Kansas State Agricultural College and Vassar College.



"Wild Weather"

By Frederick J. Waugh, N. A.

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HEYL ART TO BE SOLD IN MUNICH

MUNICH.—The principal October event in Munich art circles will be the sale of the collection of Baron von Heyl, to be held at the Hugo Helbing Galleries on the 28th and 29th of the month. Baron von Heyl, whose beautiful house in Darmstadt was open to all artists, and to a small circle of students and scholars, guarded his treasures rather jealously from the general public. Their forthcoming appearance at public sale will thus offer the first view of the collection to many German art lovers.

Baron von Heyl had particular reason to be proud of his collection of antique sculpture. In this group is the beautiful head of an Athenian woman, dating from the middle of the IVth century and evidently not very far from Praxiteles. This specimen, which we reproduce in the present issue, is without doubt the fragment of a well known type also to be found in the National Museum of Athens and on the Kerameikos. The soft grace of this head contrasts sharply with the pathetic sentiment and powerful modelling of another head representing Aphrodite arranging her hair. Some very fine clay figures give a good impression of the art of the IIIrd and IIrd centuries, the most remarkable of these being the charming little figure of Aphrodite, coming from Asia Minor and closely related to the dancers in the Boston Museum. This we likewise reproduce. Among the vases some beautiful specimens will attract attention, one of the finest of them being the cup painted about 470, also illustrated.

In the group of Italian paintings a Sienese predella given to Matteo di Giovanni, remarkable for its draughtsmanship and vivid coloring, and two pictures given to Titian by Haden and Mayer, are outstanding. Of these, we reproduce the portrait of Gabriel Tadino, who was commander in chief of the Venetian artillery. This portrait is dated 1538. The other, a depiction of Venus and Adonis, is a variation of a well known composition executed several times by Titian in his workshop (see pictures now in Madrid and London) and particularly interesting because of the alterations of the generally adopted type, here introduced.

A very good portrait by the Roman Girolamo Sicilante da Sermoneta will draw attention to this very underrated artist, who comes near to Bronzino in drawing and psychology and by far



HEAD OF AN ATHENIAN WOMAN MIDDLE OF THE IVTH CENTURY
Included in the sale of the Baron von Heyl collection at the Hugo Helbing Galleries, Munich, in October

surpasses the best known Roman portraitist of his time, Scipione Pulzone. A very distinguished full length portrait by Alessandro Longhi represents Venetian XVIIIth century art. German work of the same period is seen in a picture of a lady in a silk dress richly decorated with lace, from the brush of Anna Dorothea Ther-

busch. This artist's work is closely related to that of Anton Graff and like his art is deeply influenced by the rising bourgeois culture of the period. Some very fine little landscapes by the Munich painter, Wilhelm von Kobell, lead on to the German artists of the later XIXth century—Schwind, Feuerbach and Lenbach.—M. W.

CHICAGO OFFERS PRINT PRIZES

The Art Institute of Chicago will hold its second annual International Exhibition of Lithography and Wood Engraving from December 4 to January 25. Contemporary artists are invited to send lithographs, wood-block prints and wood engravings, in black and white or in color, produced during the two years previous to the date of exhibition. Prints produced through photo-mechanical means and prints with color applied after printing are not eligible. Nor are prints exhibited last year. October 25 is the last day for receiving entry cards, and November 1 for receiving prints at the Art Institute. Detailed information regarding labeling, matting, framing and the sending of prints from abroad may be had by writing direct to the Print Department, the Chicago Art Institute.

Three prizes are offered by Mr. and Mrs. Frank G. Logan of \$100, \$75 and \$50, respectively, while Mr. Walter S. Brewster offers two of \$50 each, one for each medium.

The Committee on Prints and Drawings of the Art Institute will be the jury of selection: Walter S. Brewster, Robert Allerton, Wallace L. De Wolf, Chauncey McCormick, Alfred E. Hamill, Mrs. Charles Netcher and Melville E. Stone.

About one hundred of the prints will later be selected to go on a year's circuit to other museums of the country.

PADUAN FRESCOES IDENTIFIED

FLORENCE—Great interest is being taken in Italy in the approaching centenary of Sant'Antonio of Padua, and the identification of some frescoes, illustrating his life and work has been received with surprise and pleasure.

When this saint, in the latter years of his short life, was accustomed to preach at Camposampiero, outside of Padua, he was in the habit of mounting the branches of a walnut tree, and from this point of vantage, addressing the large number of the faithful who crowded to hear him. In 1432, it was necessary to cut down this tree, and a church was erected on its site through the munificence of a local nobleman, Count Gregorio Camposampiero. In about the year 1500, the Veronese painter Bonifacio dei Pitati decorated it with exquisite frescoes.

But besides these frescoes by Bonifacio, there were others in the church, remarkable for their workmanship and style, but no one has ever been sure of their author. Recently, however, Monsignor Luigi Rosticola, a profound student and historian, has discovered in the archives of the archbishopric of Padua, an ancient manuscript by Pietro Brandolese, which establishes beyond a doubt that these frescoes are from the hand of Girolamo del Santo, a friend and disciple of Titian.—K. R. S.

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Rare Romanesque Portal Now on View in Boston

BOSTON—Two years ago the Museum of Fine Arts, Boston, purchased a rare example of Romanesque architecture, the portal from the Church of S. Miguel at Uncastillo, Spain. It was brought to Boston early in 1928 and since that time has been in storage at the museum while plans for its installation and necessary changes in the museum gallery have been completed. In the spring of this year the actual work of installation was begun. The work is now complete and the great portal was placed on public exhibition late in the summer.

It dates from the XIIIth century and is an example of Romanesque architecture such as persisted in remote sections of northern Spain well after the Gothic style was in general use in more populous centers of the country. From early times these northern parts of Spain, on the southerly side of the Pyrenees, were centers for the fusion of many influences—Visigothic, Saracenic, Roman, and the Iberian elements indigenous to the peninsula. During the Middle Ages the blending and counter-blending of ideas with those of France and Italy continued, producing an art which reflected many sources but which was nevertheless, strongly national in character.

Many influences are reflected in the new portal at the museum. Three tiers of recessed arches above the door are carved in relief, representing fantastic beasts, figures, and ornaments some suggesting oriental derivations others more direct Roman sources. There are two groups of reclining crusaders, and here and there are represented contemporary figures who probably lived in the village of Uncastillo . . . a barber, a dentist, and various musicians. Above the door is a tympanum carved to represent S. Miguel (St. Michael the Archangel) bargaining for a soul. The tympanum rests, not upon a lintel, but upon carved brackets characteristic of Romanesque architecture. Ornamental columns occupy the jambs on each side of the door and the door space is temporarily filled with pine door until such time as the Museum finds authentic doors of the period suitable for the space.

The carving is rugged, almost primitive in appearance, and is removed alike from the archaic and the decadent forms of Romanesque art. It is rather a survival of an early type in a remote region outside the main currents of artistic life of the period. But the ruggedness and vitality of life in that region, kept Romanesque architecture alive beyond its time and gave a distinct vigor and local color to it which is reflected in the portal. It measures 14'9" high, 12'3½" wide, and 3'8½" deep.

The town of Uncastillo is today a village of some 5,000 inhabitants located in a mountainous region not far removed from the ancient Pilgrimage Way pursued by mediaeval pilgrims and travelers to the shrine at Santiago de Compostela. In the Middle Ages, Uncastillo enjoyed unusual prestige because of its fortified castle, and its churches received generous dispensations from the kings of Castile. The Church of S. Miguel, from which the portal came, is a dependency of the Parish Church of S. Martin which even to this day shares equal religious honors in that region with the Parish Church of S. Maria. S. Miguel still stands in the little village which lies sleeping in its quiet valley remote from the main highways, with only fragments of its ancient walls to recall its former importance.

Much care was expended upon the construction of this early portal and it is not unlikely that S. Miguel, with other churches in the village, were embellished to attract travelers along the Pilgrimage Way, some en route to Santiago, others to the more distant shrines at Rome and Jerusalem. As travelers were numerous and their visits were not without commercial advantage to the village through which they passed, the desire to attract them inspired the decoration of many churches in the inaccessible regions of northern Spain. Further evidence of this fact is found in the museum's early frescoes from the Churches of San Baudelio and S. Maria de Mur in Catalonia.



"ST. JEROME IN HIS STUDY"

By DURER

Brilliant impression included in the sale of rare early engravings to be held at C. G. Boerner's, Leipzig, Nov. 11-13

The acquisition of this portal is of the greatest importance to all students of art. The difficulties of bringing treasures of such magnitude into this country have grown enormously with recent years because of increasing legislation in European countries to protect their national treasures. It is highly improbable that another example of Romanesque sculpture of such importance will again leave Spain. To have in this country an authentic example of Spanish Romanesque architecture of so much artistic significance is of national interest.—A. W. K.

FRENCH MUSEUMS NOW OPEN MONDAY

National museums and palaces in Paris and France are to be open every day in the week, including Monday, in future, following a ruling by the ministry of public instruction.

Some years ago it was decided that museums and palaces should be closed Mondays to permit employees and guards to enjoy one day of rest every week. Protests were made by the national tourism office, resulting in the change.

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Mesopotamian Art Found by Harvard Expedition Now Shown

BOSTON.—The exhibition recently opened at the Fogg Art Museum illustrating the progress and results of Harvard's past three years of excavations in Iraq is well in keeping with the great interest which of late has arisen in archaeological research in Mesopotamia. Combining as it does material of both purely scientific and artistic importance, it cannot help but interest those whose minds are open to the past achievements of man.

From very early times the visible remains of the vast empires that centered between the Tigris and Euphrates have been a cause for wonder to the antiquarian—great rock carvings and huge mounds, clearly the sites of deserted cities, had offered pious dissertations to travellers even before the time of Marco Polo.

In more recent times those two pioneers in Mesopotamian archaeology, Layard and Botta, conducted the first

excavations for scientific purpose in that region, and the result of their findings has been the never ending confirmation and growth of Mesopotamian archaeology.

Here is material for everyone; inscriptions for the philologist, man's life cycle fully illustrated for the anthropologist, and objects of beauty for the lover of art. Whether it be the reliefs of the Assyrians from Khorsabad, the delicate gold and lapis of the Sumerians at Ur of the Chaldees, or the subtly modeled terra cotta of the Hourai at Nuzi does not matter much. Each has its distinct and separate appeal.

The site of the excavations carried on by Harvard University in conjunction with the American School of Oriental Research is in the northern section of Iraq close to the present city of Kirkuk. This place, which for 3500 years has been a deserted mound, was once the flourishing city of Nuzi, the center of a community of people both

commercially and artistically minded. Here for the past three years excavations have been going on under the respective directorship of Edward Cheira, Robert H. Pfeiffer and R. F. S. Starr, during which time sufficient area has been laid bare to give an extremely accurate picture of the lives and customs of the people who lived there prior to the destruction and desertion of the city shortly after 1500 B. C. Great quantities of inscribed cuneiform tablets show the completeness and precision with which business records were kept. No business man's file to-day could be more painstakingly kept, nor his protection against law-suit more meticulously complete than that inscribed on unbaked clay tablets 3500 years ago.

Household utensils of many kinds have been so numerous that here again it is possible to reconstruct with accuracy another phase of their life.

Of the architecture so much can and should be said that this article would not suffice even to begin it. It is of importance, however, to mention that the construction is of mud brick with frequent use of baked brick for pavements, lower wall facings and water channels.

In the area cleared there are three separate types of building: the private house, the great palace, and the temple. It is in the latter two and particularly from the temple that most material of artistic value has come to light. Here the Nuzians gave abundant and convincing proof of their skill as artisans and of their understanding and feeling as real artists.

First among this class of objects in the exhibition should be mentioned the sculpture in glazed terra cotta. That people in Mesopotamia should at so early a date have mastered the art of glaze and been able to use it with such skill and control is almost as amazing as the perfection of the sculpture itself. Antedating the Assyrian and late Babylonian glazing by many hundred years, one finds here a fully perfected technique where might be expected the stumblings of a beginner.

No doubt the prime piece of the exhibition is the figure of a lion couchant in terra cotta with an all-over turquoise colored glaze which has in time taken on an iridescence not unlike that of the Han dynasty in China. Here is a boldness of design, a delicacy and subtlety of modelling that makes it one of the great pieces of

Babylonian art, naturalistic without being imitative, and conventionalized without being studied; it has neither the dull realism of much of the late Assyrian works nor the unnatural grotesqueness of many early Sumerian works. Coming in the era that it does, one finds it a link between early mannerisms and late realism which takes the best from both new and old and emerges a true work of art.

In this same category may be placed the boar's head (loaned by the Iraq Museum). Here again we have real artistry and feeling in the modelling of what was surely, as with the other animal figures, but architectural decoration.

Another lion figure of more elaborate design is worthy of earnest attention. This beast, whose body is covered with red paint and whose mane, head, tail, and paws are in a splendid, firm, yellow glaze, has not perhaps the natural grace of the first one, but substitutes for it a force and feeling of austere power that the other lacks. If one allows the imagination to roam one can see here the beginning of the supremacy of realism in Babylonian and Assyrian art. This piece is not the conquest; it is but a preliminary invasion.

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FINDS MADE IN CERVETERI

ROME.—The necropolis of Cerveteri lies not far from Rome and here Signor Mussolini recently paid a visit to investigate the recent excavations and latest finds. This place is the ancient Cere, one of the twelve capital cities of the Etruscans. In the IVth century A. D. it was the seat of an archbishopric, and when at the beginning of the XIIIth century, its few remaining inhabitants founded Cernova, it took the name of Cere Vetus, that is to say Cerveteri. The site has been successively the property of several noble Roman families.

It is the burial place near the river which in particular is exciting the interest of archaeologists. Among the most notable is the grotto of the "Sedie" (seats) and the "Scudi" (shields), constructed on the plan of an Etruscan dwelling of five rooms. In the atrium were brought to light two chairs and on the walls a relief of shields. Another tomb has but one room, where traces of paintings represent a banquet. Still another of two rooms has its roof supported by pillars which are specially interesting on account of the double fluting of the capitals. The decoration of the ceiling is also unusual.

The largest tomb is known as the "cave of the inscriptions." Here are two rooms, one above the other, with a stairway between. In the lower room, which is eleven metres square, four pillars supporting the ceiling show a number of niches with inscriptions in color, where recurs the name of Tarquin.

Although excavations on this site were begun as long ago as 1825, the last were made in 1852. Now at last, the necropolis will be thoroughly uncovered by order of the government.



HEAD OF APHRODITE

Included in the sale of the Baron von Heyl collection at Hugo Helbing's, Munich, in October

ANTIQUE ART IN CORINTH FIND

ROME.—The American School of Archaeology has recently discovered at Corinth in the wall of a house a gold necklace and some gold coins of the period of Philip and Alexander. The necklace is made up of a finely woven band from which hang by minute rosettes a number of pointed pendants. The epoch indicated by the workmanship of both ornament and coins is from 350 to 320 B. C.

A considerable amount of evidence goes to prove that these treasures may have belonged to a courtesan.

McGILL FOUNTAIN AMERICA'S GIFT

A marble fountain designed by Gertrude V. Whitney will be presented on November 1 to McGill University by the American Committee of Goodwill to Canada. Dr. John H. Finley of the *New York Times* and a member of the Committee will make the presentation. Mrs. Whitney herself will be present at the unveiling and together with various members of the American Committee will be entertained by officials of the University at a series of social functions.

The fountain, which is of white marble, heroic in size, is to be placed in a leafy corner of the campus.

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Many Interesting Sales Set for Fall Auction Season in Berlin

BERLIN—The number and importance of auctions scheduled for the fall season in Berlin augur well for the coming year and reveal an unbroken spirit of enterprise among the art dealers. Their optimism should be victorious over general economic depression—in fact, it may even be argued that these conditions should stimulate the buying of art because of its inherently stable value.

A number of important auction sales have already been definitely scheduled for the future. In October or November Paul Graupe and Herman Ball will sell the property of a well known collector whose name has not thus far been disclosed. This aggregation consists of Italian furniture of great distinction, as well as of a number of valuable paintings. Among the latter are two altar-wings by Gerard David, the "Portrait of a Man" by an Augsburg artist of about 1500, Italian painting from the Quattrocento and French XVIIIth century works. Louis XV tapestries and furniture, a comprehensive collection of Italian falence and bronze, Oriental carpets and Gothic and Renaissance textiles are also included.

At a later date will be sold a collection of contemporary graphic art which numbers many items by Toulouse-Lautrec and Daumier, a collection of English and French color prints including sheets by Ward. And Morland is added to this.

Shortly before Christmas, Graupe, in cooperation with C. G. Boerner, of Leipzig, will sell a distinguished collection of works by Adolf Menzel which comprises his whole graphic oeuvre and a great number of drawings.

An exceedingly rich aggregation of prints will be sold by Messrs. Hollstein & Puppel on November 7-8, when the private collection of Baron von G. will be dispersed. The chief attraction of this sale will be the number and beauty of the plates by Lucas van Leyden, forming an ensemble unsurpassed since the Harrach auction in Paris in 1867. It is expected that collectors will eagerly avail themselves of this opportunity to secure fine specimens by this interesting master. The wonderful condition of the majority of these prints makes it impossible to give due emphasis to any save the most important.

One of the most attractive sheets is a remarkably fresh and strong impression of the "Dance of St. Magdalen," testifying to the master's capacity for giving the composition clear articulation and clever grouping. Another very rich representation is "Abraham Entertaining the Angels" notable for the free and unconstrained handling of the figures. "Abigail and David" is the title of another of Leyden's important early prints, especially remarkable for its treatment of detail and fine psychological interpretation. Another sheet also dating from the beginning of the century is "Samson and Delilah" in which perspective is obtained by the arrangement of trees and rocks in the background from which soldiers appear. Other especially notable prints include the "David and Saul," with its strong figure of the old king; the brilliant "Triumph of Mordecai" and the "Adam and Eve," exquisite both in the sharpness of the impression and in the suggestive interpretation of the figure. "The Adoration of the Magi" vividly illustrates Leyden's ability to compose with great breadth.

A complete series of the Round Passion, only appearing previously at public sale in 1925, is another striking feature of this sale. In the "Ecce

Homo" sheet in which architecture predominates, there is revealed astounding power in rendering drama on different planes, giving depth to the composition. "The Madonna on the Crescent," which has not been offered for sale since 1917, and the "St. Christopher" are both particularly unusual items, while no print equal in quality to the present impression of "Soldiers in the Wood," has appeared on the market since 1867. The earliest dated print by Lucas van Leyden (1508) is also included and reveals how perfectly the youthful artist wielded burin and knife and how ably he introduced dramatic power into the composition. Other early works by the master are "Man with a Torch" and "Boy with a Trumpet" both included in the collection. In the portrait of Maximilian I which dates from 1520 the influence of Durer becomes manifest. In his treatise on Leyden, Dr. Friedlander says that this likeness is one of the most distinguished achievements in graphic art. From a technical point of view it is especially interesting, because on this plate the artist used both etching and engraving.

This collection of works by Leyden also includes a series of woodcuts among which are many specimens eagerly sought by collectors. "Virgil in the Basket" is one of the most interesting and is present in a very sharp proof.

The collection Baron von G. also contains works by other important masters. Shongauer is represented by one of his largest sheets—"The Mocking of Christ" (B 25) in excellent condition. Other splendid specimens include "St. Martin" and "St. Augustine." The latter sheet is especially noteworthy, not only because it has not appeared at public sale for the last five years, but also because exemplars in such excellent state are almost unobtainable.

A series of prints by Meckenem includes "St. Elizabeth," a perfect example of this rare sheet. A specimen of "Knight and Lady" is also very interesting (B 182.)

The number of Rembrandt etchings include several of his landscape de-

Pittsburgh Collector Pays High Price for Important Frans Hals

Frans Hals' "Portrait of a Young Man," considered by Dr. W. R. Valentiner and other well known authorities as an excellent example of the Dutchman's genius, has recently been sold by the John Levy Galleries to Mrs. Benjamin F. Jones Jr., widow of a Pittsburgh steel magnate. The price paid for the painting, which was brought to this country but a little more than a month ago and never before exhibited here, is reported to be very large.

The most conspicuous here contained are "Goldweaver's Field," (B 234), "The Landscape with Tower" (B 223) and "A Large Landscape with Cottage and Haybarn" (B 225). "La Petite Tombe" is present in an exceedingly fine specimen remarkable for its strong burr and dark and velvety tones. The collection also contains a number of Durer plates in perfect condition.

The catalogue, which is now in preparation, will contain in the neighborhood of one hundred illustrations, among which are two color plates.

Following the dispersal of this private aggregation, a famous collection of xylographic incunabula will be sold at Hollstein & Puppel's. Among the forty-four sheets are forty-two incunabula. Three items representing "Calvary," "St. Andreas" and "St. George," are executed in dotted manner. All the incunabula in the sale date from the middle of the XVth century when the art of woodcutting was at its height. The majority come from the upper Rhine and Switzerland, the cradle of wood engraving. Provenance and date of origin make any comment on the value and importance of these prints superfluous. The specimens are by the hand of the "Master of St. Christopher," while one of the earliest sheets is a "St. Margaret" which dates from 1440-50. Very interesting specimens are further a "Christ Crucified," "Death of Mary," and "Madonna and Four Female Saints."—F. T. D.



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Van Gogh's Development Shown in Memorial Exhibition

Consisting of 600 paintings and drawings arranged in 17 rooms, according to the London Times, the exhibition of work by the Dutch artist, Van Gogh, and his contemporaries at the Municipal Museum, Amsterdam, which, under the general title of "Vincent Van Gogh and His Times," will be open in that city until November 2, gives a complete account of the development of the artist and of his relation to the artistic movements of his day.

As illustrating such relationship the exhibition cannot be too highly praised, recalling in this respect the exhibitions of the Norwich School and of Gainsborough which were arranged by Mr. Percy Moore Turner at Norwich and Ipswich respectively. The occasion of the exhibition is the thirtieth anniversary of the death of Van Gogh in France. About half the work, including some one hundred and fifty drawings by Van Gogh, are from the collection of Mme. H. Kroller-Müller, and are arranged in chronological order, the remainder coming from private and public collections in Holland, England, France, Germany and Switzerland. Among the British owners who have lent pictures are Lord Sandwich, Lord Ivor Spencer-Churchill, Mr. Samuel Courtauld, Mr. Frank Stoop, and the Leicester and Lefevre Galleries. The galleries of the Municipal Museum are extremely well lighted, and the undyed canvas on the walls makes a good background.

When we are told about the development of Van Gogh as an artist it must be remembered that it all took place within ten years. His purely artistic rank in comparison with the two other leaders of the Post-Impressionist movement, Cézanne and Gauguin, would be difficult to decide offhand, but at two points he excelled them—in human interest and in intensity of expression.

Van Gogh was born in 1853, the son

of a Lutheran pastor. In 1876 he went to London in the employ of his uncle, who was an art dealer connected with the Paris house of Goupil. The following year he returned to study for the ministry and later preached to the Belgian miners. His need to express himself in painting, however, soon made him a student under his brother-in-law, Anton Mauve, whose influence, though slight, is discernible in several early drawings. It is the painter's subsequent Impressionist and Post-Impressionist periods which comprise the main part of the exhibition.

After going to Paris and meeting Gauguin, it was in 1887 that Van Gogh persuaded the Frenchman to go with him to Provence. "Les Misérables" and other works in the exhibition commemorate the association.

It was in Provence that Van Gogh lost his reason, and after a violent attack on Gauguin cut off one of his own ears. With his own consent he entered the lunatic asylum at Arles. Partly recovered, he lived for a time with Dr. Gachet, himself a painter, but his health broke again, and on July 28, 1890, he shot himself and died the following day.

Much as Van Gogh owed to his French contemporaries, he remained essentially a Dutch artist. His earliest drawings, with their insistence upon character at the expense of form in the artistic sense, recall the Dutch primitives. In others there are hints of Peter Brueghel the Elder. And though, through Mauve and the Paris painters he learned not to sacrifice the picture to the subject, he had little in common with the sentiment of the one or the detachment of the others. In Paris he learned to paint in a lighter key and brighter colors and with more care for composition. But the great awakening for him was the ill-fated expedition to Provence, where he discovered the sun. It had been said that his mental aberration was partly due



CAROLINGIAN TASSILO CHALICE FROM KREMSMÜNSTER

Included in the Munich show of ecclesiastical art.

to the habit of working hatless in the open air. It is certain that his later pictures are full of intense visual excitement. Too much must not be made of the artistic effect of Van Gogh's insanity. If his later pictures are "mad," it is only by intensity—heightened color and nervous vitality in the background.

The net result of Van Gogh's association with the French painters seems to have been the discovery of a technique—of strokes of pigment defining the form—admirably adapted to his passion for identifying himself with the life of things. He was an apt illustration of Emerson's remark, "Before a man can draw a tree properly he must first of all have been a tree." On the whole it is his latest works, produced at Arles and Saint-Rémy between 1888 and 1890, that must be ranked highest—the painting of cornfields, olive-yards, sunflowers and irises, and the portrait of himself, the postman, and his associates at the asylum. If it were indeed Van Gogh's intention to bring home to humanity the glory of creation it is fully realized in the rooms containing these pictures in the Municipal Museum at Amsterdam. They glow with light and color and quiver with energy. The other artists of the Impressionist and Post-Impressionist groups, including Renoir, Monet, Manet, Pissarro, and Cézanne, are very well represented by familiar works, some of them lately seen in London.

MARC ROSENBERG

On September 4, Marc Rosenberg, the leading expert in the field of antique goldsmithery, died at the age of seventy-eight. He was the author of important standard works in this field, among them being *Der Goldschmiede Merkzeichen auf technischer Grundlage*. The auction sale of his extraordinary collection, which formed a concrete record of his life work and achievements in research, was a sensational event in last year's auction season in Berlin.

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Rare Persian Art Leaves Country For London

LONDON—Twenty-seven cases of priceless Persian art treasures were dispatched by the Government from Teheran in four aeroplanes on September 12 and left on the 14th in a British ship for England, reports The Times of London. They are to form the exhibition of Persian art which will open at the Royal Academy on January 5, 1931, and continue until March 1. Before their dispatch a private view was given in the Gullistan Palace by permission of the Shah.

Among the most noteworthy of these exhibits are a circular silk carpet of fabulous value which surrounds the tomb of Shah Abbas II, in the Golden Mosque of Khum; a large XVth-century carpet in perfect condition from the mosque of Imam Reza Meshed; and a set of silver vessels believed to have belonged to the Abbasid Caliph Haroun Al-Rashid of Baghdad, who figures so prominently in the "Arabian Nights." Other treasures are a breast-plate studded with enormous cabochon emeralds on a background of enamel, swords and bucklers inlaid with jewels, and three rifles of green ivory inlaid with mother-of-pearl and with gold chasings.

There is also a large collection of ancient manuscripts, including perfect specimens of calligraphy by Mirali and the Sultan Mohamed Nur, of the early Xth century, as well as a manuscript copy of the "Shah-Nameh," the largely mythical epic of Achaenian kings, in perfect condition, from the Imperial Library in Teheran. There are several manuscripts of the Koran written in Kufic characters.



CUP WITH FIGURAL DESIGN

ABOUT 470 B. C.

Included in the sale of the Baron von Heyl collection at the Hugo Helbing Galleries, Munich, in October

DONATELLO ALTAR RESTORED

ROME.—Two years ago, as may be remembered, thieves succeeded in hiding in the Church of San Lorenzo in Florence and carrying away a bas-relief in bronze and another in wood from the famous pulpit by Donatello. It was feared that these valuable works of art had been carried to a

foreign country, but after months, through the police of Florence, the treasures were found and brought back.

Within the last few days restoration on the pulpit has been completed and the screen about it removed. Now the strong metal lining fastens all the artistic adornments, whereas formerly they were lightly attached to the wooden framework. The architect, Signor Giuseppe Castellucci, has been in charge of the work.—K. R. S.

SCOTTISH GALLERY HEAD RETIRES

LONDON—Mr. James Lewis Caw F.S.A., Scot., director of the National and of the National Portrait Gallery of Scotland, retired on September 24, according to the report of R. R. Tatlock in the London Daily Telegraph.

Mr. Caw is a distinguished figure in the world of art, and is almost as well known, both as a man and as a scholar, in London as he is in Edinburgh. This is perhaps chiefly due to the fact that in 1908 he published "Scottish Painting Past and Present," a book which has proved indispensable to students of British art, covering a period extending from 1620 to the date of publication, which was the year in which the author did so much to organize the collection of Scottish art for the Scottish National Exhibition at Edinburgh.

Mr. Caw's most important literary contributions have been the book on Raeburn, written in collaboration with R. A. M. Stevenson and Sir William Armstrong, and his work, entitled "Scottish Portraits," as well as a valuable and exact history of the National Gallery of Scotland.

So active a man may be expected to carry on his art studies with renewed vigor as soon as he is free from the cares of office, and it will not be surprising if in the near future some important book from his pen is published.

SALVATOR ROSA'S BIRTHPLACE RAZED

ROME.—In the higher part of Naples, now reached by funicular road, houses for working people are now being built, and a whole new neighborhood is being opened. Many of the older dwellings are being torn down, among them that in which Salvator

WASHINGTON

Etchings of flowers printed in color by Mrs. Bertha E. Jaques of Chicago will open the season of special exhibitions in the Smithsonian Building. This exhibition will be from October 6 to November 2. After it will come the following:

Nov. 3-30 Etchings by Frederick T. Weber of New York.

Dec. 1-Jan. 4 Book-plates from the collection of Mrs. Wm. S. Carby.

Jan. 5-Feb. 1 Etchings by Abbo Ostromsky of New York.

Feb. 2-Mar. 1 Etchings by Herman A. Webster of Paris.

Mar. 2-Mar. 23 Etchings by Robert H. Nisbet N. A. of Connecticut.

Mar. 30-Apr. 26 Etchings by Mr. and Mrs. Will Simmons of Connecticut.

Apr. 27-May 24 Etchings by C. Jac Young of New Jersey.

This series started in 1923. Mrs. Bertha E. Jaques held the first one-man show in March. A year later Will Simmons exhibited. The coming series will show the work of these artists. In the series to date about 60 artists have shown their work in one-man or small groups. And of course a great many more in the large groups, such as the Chicago Society of Etchers, Brooklyn Society of Etchers, the Printmakers Society of California, and in traveling exhibits of the American Federation of Art. Nearly all the exhibits have been the work of American artists, but the work of artists from other countries and other times have been occasionally shown.

Rosa is supposed to have been born, a XVth century edifice of three stories, heavy in style and ugly. It had been built by one of the artist's paternal grandfathers, who was a master builder and for years and years had stood in the open country.

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Boston Museum Acquires Rare Marble Figure

Life Size Figure of Aphrodite
Added to Treasures of the
Classical Department.

By LACEY DAVIS CASKEY
in the Boston Museum Bulletin

A life-size marble figure of Aphrodite has recently been placed on exhibition at the end of the corridor leading to the Department of Classical Art in the Boston Museum. It is a replica, slightly modified, of a lost Greek masterpiece, which must be attributed to one of the immediate successors of Phedias. The numerous copies previously known attest the fame which the statue enjoyed in antiquity and go far to justify it. But most of them are of value chiefly as historical documents; they are mechanical reproductions, lifeless and dull. This new version is a work of rare beauty in itself, quite apart from its ancestry. It will rank as one of the chief treasures of the classical collection.

Acquired by the Director during his recent visit to Europe, the statue has been purchased from the fund bequeathed by Mrs. W. Scott Fitz, and supplemented by a gift from Mr. and Mrs. Edward Jackson Holmes. It is fittingly inscribed as a memorial to that true friend and generous benefactress of the Museum, whose name is already associated with so many fine works of art shown in the galleries.

Aside from the loss of the head, the right arm, and the left forearm, which were made separately, the work is in remarkably perfect preservation. Part of the plinth has been broken away, fortunately without damaging the finely modelled feet; a few small bits of the drapery folds have clipped off; and there is some slight incrustation, especially on the side of the right leg. Otherwise the surface is unimpaired; and the warm patina which the Pentelic marble has taken on adds beauty of color to the effective play of light and shade over the softly modulated forms and the crisply carved draperies.

For an idea of the complete statue we turn to the best preserved of the many replicas, the Aphrodite from Fréjus in the Louvre, traditionally known as the Venus Genetrix. The goddess is there shown clothed in a voluminous garment of veil-like, clinging material, sleeveless and ungirded, which has slipped down so as to expose the left shoulder and breast. With her right hand she lifts one end of the mantle which covers her back; its other end hangs over her left arm. The left hand is modern; but small terra-cotta statuettes show that it has been correctly restored holding an apple. The neck also is lacking; and in this case the restorer has erred in giving too much inclination to the head. A replica in Holkham Hall, in which the neck is unbroken, shows that the head was held more erect. The original, as undoubtedly of bronze. This is suggested by the definite modelling of the drapery, and proved by the treatment of the lower edge of the dress; it ends just above the plinth, as would be expected in a Greek bronze figure made to be secured by the feet alone upon a stone base. This small point also helps to confirm the impression which the statue in the Louvre makes throughout of being an accurate if uninspired copy.

A comparison of the two statues shows that the sculptor of the Aphrodite in the Museum has adhered less closely to the prototype. The undergarment covering the left breast and visible also under the right arm pit recurs in a few other replicas, but with variations which prove that it is an addition of the copyists. The back view, while it is impressive in its own way, differs so extensively in the design of the drapery that it would hardly suf-



By JAMES McBEY
Striking depiction of the well known bibliophile through whose hands have passed many rare books and who has been instrumental in the formation of some of the foremost collections in the country

fice by itself to class the statue as a replica. The vertical folds of the dress on the left side are more numerous and less varied in depth. Its lower edge falls upon the plinth, and the folds of its upper edge passing under the left breast are heavier and more deeply hollowed. But in his rendering of the front of the body the sculptor has followed his model with scrupulous care. Almost every one of the folds is matched exactly on the Aphrodite from Fréjus. They differ only in execution, appearing like sharp creases rather than folds. This peculiar and not unattractive treatment must be explained as a mannerism of the Graeco-Roman copyist.

The Roman title which still clings to the replicas of this type has long been recognized to be without justification. There is a record that a sculptor, Arkesilaos, was commissioned by Julius Caesar to make a statue of Venus Genetrix, the divine ancestress of the Julian family, for her temple in the forum of Julius, which was dedicated in 46 B. C. And the representation of a figure similar to the Louvre statue on a series of Roman coins with the inscription *Veneri Genetrici* suggested the identification. But the evidence is inconclusive, since the same type occurs on other coins with different inscriptions, while the same inscription is found on still others with varying types of the goddess. The question is only of minor interest, for there can be no doubt that it is the prototype itself, not an adaptation of it by Arkesilaos, which is represented in the replicas. After having been assigned successively to the Hellenistic period, to Praxiteles, and even to Kalamis, who worked in the first half of the 5th century, the statue is now universally recognized to be a work of one of the group of younger artists who carried on the Phedias tradition at Athens. It is to be dated perhaps ten or fifteen years after the completion of the pedimental sculpture of the Parthenon. Furtwängler's theory that it is the "Aphrodite in the Gardens" of Alkamenes, after having won many adherents, has latterly yielded ground to the rival claims of Kallimachos. But, since both of these artists are little more than names to us, it is more interesting and profitable to compare our statue with other works related in style; among them are some of the most exquisite originals of Greek sculpture which have survived to our day.

Probably at no period of history has the art of sculpture advanced with such rapid strides as it did in Greece in the century between the age of Pelsistratos and the Peloponnesian war. Each of the outstanding masters

of that time made an original contribution to this development; but each founded his art upon what had gone before, and at the same time was keenly alive to contemporary achievements. Our statue is one of the best illustrations of the truth of this statement. The pose of the right leg and the subtle rhythm and balance of the whole figure show clearly the influence of Polykleitos, while the drapery is purely Attic. Literary tradition and vase paintings suggest that this diaphanous style of drapery may have been originated by the Ionic painter, Polygnotos, who worked at Athens earlier in the 5th century, and developed by his successors. Its first conspicuous appearance in sculpture is in the famous group of the "Three Fates" from the east pediment of the Parthenon, especially in the reclining figure who leans against her neighbor. Her thin Ionic chiton has slipped down from her shoulder; it clings closely, and the minute folds which cover its surface emphasize the forms beneath. Our artist has carried this style a step farther. The garment has become completely transparent. Folds are introduced sparingly, but each in its own way contributes to the effectiveness of the pose, the contours, and the modelling of the surface. And the vertical lines formed by the right side of the body, the massed drapery falling in the center and on the left, as well as the hanging ends of the mantle, add the dignity of an Olympian goddess to a figure which is a marvel of feminine grace. The result is so happy that, once created, the statue must immediately have become a classic, destined to exercise a wide influence. The traits which distinguish it reappear in the famous Victory fastening her sandal and the equally beautiful standing Victory decorating a trophy, from the parapet surrounding the temple of Nike on the Athenian Acropolis. Executed soon after 421 B. C., these reliefs are nearly contemporary with the statue; and the correspondence is so close as to justify their attribution to the same master. The stele of Hegeso, the finest of Attic grave reliefs, is closely related. The influence of the Aphrodite is strongly apparent again in the Victory of Paionios, made soon after 424 B. C., and to a lesser degree in the Nereids from Xanthos, in London. And from the end of the 5th century onward it can be traced in countless adaptations and echoes through the later periods of Greek art. The Museum is fortunate in possessing a copy of this masterpiece, not merely because of its historical importance, but because it is a thing of beauty, to be enjoyed.

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THE FIGDOR SALE
AND OTHER PORTENTS

Though the coming art season will inevitably be influenced to some extent by the stern realities of economic depression, the high prices realized during the past week by Part II of the Figdor collection should do much to hearten even the most pessimistic. The statement that works of art of the first quality have a stable and enduring value has been repeated so often as to savor of triteness. But in the Figdor dispersal the glittering generalities of this assertion once more assumed concrete and irrefutable reality. Despite the remarkable nature of the collection and the important part played by the majority of the items in the literature of art, the brilliant success of this week's sale was beyond the expectations of all save the most sanguine. Yet within the short space of two days, Berlin saw nearly a million dollars expended on works of art. Coming at the very opening of a season that many have faced with trepidation, this striking assertion of the unchanging worth of really beautiful things seems a particularly happy portent to those interested in art.

Other evidences abound that the world of art, unlike the world that centers around the ticker tape, is full of healthy energy and enterprise. Both in Germany and America the auction houses are announcing ambitious schedules for the fall season, which appears to be opening rather earlier than usual. The ranks of exhibiting galleries, instead of suffering desertion, have already received an important addition in the new Marie Harri-man Galleries, whose fine showing of XIX century French classics sets a high standard for the opening season. Other galleries, which are still dark, are to be enriched with important works secured in Europe during the summer.



VENUS AND ADONIS

Included in the sale of the Baron von Heyl collection at the Hugo Helbing Galleries, Munich, in October

By TITIAN

In the field of the large showings which set standards and crystallize tendencies in both contemporary and European art we stand on the brink of an eventful year. Just ahead of us lies the opening of the enigmatic Carnegie International, whose prize awards will be announced on October 16. The brilliant work done during its initial year by the Museum of Modern Art awaits continuance. The new Whitney Museum is fraught with great possibilities. . . . It is a tribute to the vitality of art that so little of the retrenchment usually associated with financial depression appears to be reflected in this year's program.

PROTEST MADE
ON NEW TARIFF

Readers of THE ART NEWS will undoubtedly be interested in the following letter submitted by Mr. Jacques Friedenber, of the Hudson Forwarding and Shipping Company, to the Secretary of the Treasury in Washington, concerning the important issue of the twenty-five percent penalty on antiques existing under the new tariff:

September 22, 1930
Honorable Secretary of the Treasury,
Washington, D. C.

Honorable Sir:—

Referring to importations of paintings, antique furniture, works of art, etc., which are affected by that portion of T. D. 44165, reading as follows:

"No claim for the free entry of any article under Paragraph 1811 as an artistic antiquity shall be entertained unless such claim is made at the time of entry, and any evidence as to the antiquity of any article not entered as an artistic antiquity shall be ignored in the appraisal of the merchandise and in the liquidation of the entry."

We respectfully request that reconsideration be given to the ruling for the purpose of eliminating same, due to the following:

#1—the ruling is contrary to law, inasmuch as Section 503 of the U. S. Customs Tariff Act of 1930

provides for the amendment of entry prior to the completion of appraisal by the Examiner or Appraiser.

#2—it deprives the importer of the opportunity of making a claim for free entry on an importation of legitimate antiques where due to an error or lack of complete details at the time of entry, the articles are not classified as antiques produced prior to the year of 1830.

#3—it deprives the Appraiser of one of his fundamental duties of making an advisory classification and appraising merchandise placed before him for examination.

#4—it is contrary to Article #747 of the U. S. Customs Regulations of 1923, which it no doubt supersedes, and also Treasury Decisions Nos. 4180, 38277 and 39678, which provide in part that where articles do not correspond with the invoice description, the merchandise should be appraised and classified and duties assessed upon what is actually found at the time of examination. For instance, where the rate of duty is changed by the Appraiser upon examination of merchandise, it is merely because the merchandise has been improperly classified at the time of entry, but the merchandise contained in the shipment remains the same as described on the invoice. However, with antique furniture, works of art, paintings, etc., an entirely different situation confronts the Appraiser. Possibly due to the lack of full invoice description at the time of entry, or through an oversight or error, the objects may be entered as modern productions. Whereon, before Customs examination has been completed, if a full and complete description of the merchandise is submitted to the Appraiser, under T. D. 44165, he is prohibited from giving same his consideration. Consequently, a full and complete classification of what is

found by him is not reported to the Collector of Customs.

It is therefore obvious that the paragraph of T. D. 44165 previously referred to, is inconsistent and unfair, inasmuch as it curtails the duties of the Appraiser and works a hardship on the importers. Apparently, this section of T. D. 44165 was promulgated and enacted in order to prevent importers from evading the penalty provision of Section 2489 when there is some doubt as to the antiquity of the merchandise. This procedure of preventing the evasion of assessment of penalty is rather drastic, and we believe a more satisfactory method could be applied.

May we be permitted to submit the following in substitution for the regulation which is now in effect:

"On merchandise, (antique furniture, works of art, paintings, etc.), entered for duty or otherwise, where the importer presents to the Collector of Customs or Appraiser, prior to appraisal or liquidation of entry, satisfactory evidence of the antiquity of the merchandise, claiming free entry under Par. 1811, it is understood upon presentation of such claim and subsequent rejection, that the importer is liable to penalty of 25% as outlined in Section #489. "However, where the claim of the importer is upheld by the Appraiser, entry covering antique furniture, works of art, paintings, etc., that come within the scope of Par. 1811, should be liquidated free of duty."

Trusting that our application in this matter will be favorably acted on at an early date, we remain

Respectfully yours,
HUDSON FORWARDING &
SHIPPING CO., Inc.,

Per

(Signed) J. Friedenber, Pres.

GALLERY NOTE

Mr. A. Silberman of the well known firm of E. and A. Silberman of New York and Vienna, has just returned to America on the *Leviathan*, bringing with him a number of rare primitives, old masters of the Italian schools and other notable works of art.

OBITUARIES

DANIEL
GUGGENHEIM

Daniel Guggenheim, capitalist and philanthropist, who died suddenly of heart disease on September 28, was not only a developer of mining and other industrial interests on a prodigious scale throughout the world; he was not only the donor of the \$2,500,000 Daniel Guggenheim Fund for the Promotion of Aeronautics; he not only had an unusual love of music and flowers; Daniel Guggenheim was also a patron of the arts. In his summer home at Elberon, N. J., and in Hempstead House, near Port Washington, the magnificent estate formerly belonging to Howard Gould, are objects of art of almost every period from almost every country. In the picture galleries are work by Corot, Daubigny, Isabey, Troyon and Maris, as well as a well known Rembrandt. There, also, is Homer Martin's "Westchester Hills."

Mr. Guggenheim was born on July 9, 1856, in Philadelphia, eight years after his parents came to this country. His education was received in the public schools of that city up to the age of seventeen, when his father sent him to Switzerland where for seven years he was a buyer for a lace firm. It was while he was abroad that his father became interested in a mine in Colorado, and soon the Guggenheim mining enterprises became so extensive that they required the energies of the entire family of seven brothers, Isaac, Daniel, Murry, Solomon, Simon, William and Benjamin, all distinguished figures in the financial world. In 1919, Daniel was decorated as a Commander of the Order of the Crown of Belgium, for his services at the request of King Leopold in developing mining and forestry in the Congo.

In 1884 Mr. Guggenheim married

Miss Florence Schloss, who survives

him with their three children, Harry

F. Guggenheim, Ambassador to Cuba;

Mrs. Roger Straus, who in 1914

married the son of Oscar S. Straus, formerly Ambassador to Turkey; and

Lieut. Col. M. Robert Guggenheim.

LUCIEN WHITING
POWELL

Lucien Whiting Powell, landscape painter, who was in his eighty-fourth year, died September 27 of double pneumonia in Washington, D. C. He was known especially as a painter of Venetian scenes, of canyons and of mountains. In 1903 he won the Parsons Prize at the Corcoran Art Gallery, where now in the permanent collection is to be found his "Afterglow." The National Gallery owns another canyon picture. Mrs. John B. Henderson of Washington has two hundred of his works, while permanent exhibitions of his paintings have been placed in public libraries, the Congressional Club, the American University, and in Georgetown University, which has a Holy Land collection. He is represented also in the Atlanta Museum and in the collection of President Roosevelt.

A resident of Washington, Mr. Powell came from Virginia, where much of his work was done in Loudoun county. At the age of 17 he enlisted in the Confederate army and after the Civil War went to Philadelphia, where he studied painting under Thomas Moran, master of canyon pictures. Later his studies took him to New York, London, Paris, the Holy Land and later to Italy.

Besides his widow, Mr. Powell is survived by two daughters, Mrs. Jessie Lewis Heiskell of Washington and Mrs. Frances Millot of Windber, Pa., and a son, Lucien Fitzhugh Powell of Washington.

FRANK RICHARDS
FORD

Frank Richards Ford, eighty-three years old, business manager and managing editor of the Philadelphia *Item* and also the recipient of several awards for his work as a painter, died September 19. He was also an inventor and holder of several patents.

Mr. Ford began the study of art in the sixties and among his teachers were Sargent, Gerome and Fortuny. The special honors he won were given at the Charleston and St. Louis exhibitions and a gold medal in 1904 at an exhibition by the American Art Society.



"SAINT WITH A BOOK" ANONYMOUS XVTH CENTURY MASTER
Included in the sale of rare early engravings to be held at C. G. Boerner's, Leipzig, November 11-13

BOERNER TO SELL RARE ENGRAVINGS

LEIPZIG—In a preceding article, readers of THE ART NEWS were informed concerning the scarce Dürer engravings and some other rarities in C. G. Boerner's important November 11-13 sale. In the present article brief mention will be made of other notable engravings of the XVth and XVIIIth centuries.

A remarkable series of Andrea Mantegna's rare engravings includes such fine pieces as "The Virgin and Child," the famous frieze of the "Battle of Sea Gods," "The Entombment" (horizontal plates), the "Risen Christ between St. Andrew and Longinus" and some specimens of engravings by Mantegna's pupils, among which we mention especially a fine impression of "Hercules and Antaeus" by an anonymous follower of the master. Other early Italian engravings are also well represented: Giulio Campagnola, who was born at Padua about 1482, by his rare plate "Woman Reclining in a Landscape," first state; Montagna by the curious "Birth of Adonis," also of great scarcity, and the Master NA DAT (called with the Rat-Trap) by "The Virgin and Child with St. Anne" (first state). German and Dutch contemporaries of Dürer, such as Lucas van Leyden, Hirschvogel, Lautensack, Bosch, the Behams and other "little masters" are also included in the sale.

Besides the "Presentation in the Temple" by Rembrandt, mentioned in the preceding article, there are a great many other important plates by this master of XVIIIth century etching: "The Three Crosses," "The Triumph of Mordecai," "Christ Preaching" and several fine portrait etchings as well as half a dozen of his famous landscape etchings.

Some drawings of importance should meet with great interest, among them an anonymous "Adoration of the Infant Christ" by a German master of the end of the XVth century, who imitated a famous composition of Rogier van der Weyden; a "Saint Reading" by an Italian Master of the Quattrocento and a highly finished water color by Adrian van Ostadé.

HUNGARY DEMANDS AUSTRIAN ART

VIENNA—The Austrian, and especially the Viennese public, have been unpleasantly surprised to discover that twelve years after the war and the revolution the sacrifices demanded of them were not yet at an end, according to the *Daily Telegraph* of London.

A new demand has come from Hungary chiefly on behalf of the Habsburgs for the surrender of more of those historical treasures which enable Austria to pursue the only livelihood left her—the entertainment and instruction of foreign tourists.

Among the objects for which Hungary asks are certain books of great value from the Austrian National Library, a share of the mediæval and antique tapestries in the former Emperor's collection, Gothic armour from the National Museum, tapestries and vases from the Schönbrunn Palace, war trophies from the Army Museum, and furniture and paintings from the Belvedere Palace. So extensive are the demands indeed that Austrian official circles refuse to supply details in order not to arouse alarm.

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IMPORTANT DURER FINDS IN AUSTRIA

VIENNA—The custodian of the Albertina Collection in this city, Dr. Heinrich Leporini, recently announced the discovery of a rich collection of old prints at an Austrian castle where he had been cataloguing and reorganizing the literary and artistic treasures. Further examination has revealed this is, in all probability, the most complete collection of the works of Albert Dürer of Nürnberg, including practically all his first prints.

It is assumed that this collection was once the property of the famous Nürnberg wood-engraver, Niklas Meldemann, since his monogram and signature, "Niclas Meldemann von Nürnberg," is to be found on the back of two of the prints. Included among the very rare prints, absent even from the best public collections, have been brought to light a complete set of proof-prints from the 1517 edition of the "Gate of Honor," of the Emperor Maximilian. As a rule, according to Dr. Leporini, the complete existing sets of this series are from the later edition of 1559, and have been cut out whereas the newly-discovered set is still uncut. The Albertina Collection of Dürer's works in this city, for example, has not a single specimen from the 1517 edition, and but one from that of 1559.

Some pen-and-ink notes on the back of one of the prints, in handwriting very similar to that of Dürer's, appear to be intended as guidance to the printer.



PORTRAIT OF GABRIEL TADINO, DATED 1538

By TITIAN

Included in the sale of the Baron von Heyl collection at the Hugo Helbing Galleries, Munich, in October

WINE TO EXHIBIT RARE SILVER

An interesting collection of antique silverware and Sheffield plate from private collections in Ireland and England has just been brought to New York by Mr. Louis Wine, well known dealer in antique silver and furniture, whose sale at the Anderson Galleries some years ago will be remembered by specialists and connoisseurs in this field.

Among the notable specimens now brought to America by Mr. Wine are monogrammed pieces from the valuable collections of Lady Ardilann, County Dublin, Lord Ashbrook, Durov Castle, and an entire 1791 dinner service from Baron Ravonworth's castle, as well as four silver gilt wine coolers belonging to the famous collection of the late Lord Balfour, bearing the family crest and coat of arms. There are also a few specimens of early Chippendale furniture and several XVIIIth century paintings.

Mr. Wine believes that since the general market depression, many new collectors of silver have appeared who, paradoxical as it may seem, are buying antique plate as an investment. Connoisseurs in this field realize that the heirlooms of the vast landed estates of England and Ireland are rapidly being dispersed to the four cor-

ners of the earth, owing to present financial difficulties facing the landed gentry of Great Britain. For some years there has been a hue and cry in England over the steady draining of the country of precious silverware and antique furniture and it is to be expected that this country may soon adopt the same measures as Italy and other European countries against the loss of her age-old treasure. It is also likely that within the next ten years fine antique silverware will practically disappear from the open market, for with the breaking up of the large estates, family heirlooms will inevitably find a permanent resting place in public and private museums.

This year Mr. Wine has decided to give the general public free access to his collection and to dispense with the formalities of auction sales and private gallery exhibits. He has therefore arranged with his agents, Guitel Montague, to have the present collection displayed at their galleries at 579 Madison Ave. Here examination of individual pieces will be greatly facilitated and Mr. Wine will be prepared to give the history of each valuable piece. Announcements of the opening date of the exhibition will be made later.

GALLERY NOTE

Mr. and Mrs. Frank M. Armington left Paris on September 17 for Germany, where they saw the Passion Play. They are now on a month's sketching trip to Venice. Next year in November they will exhibit at the Durand-Ruel Gallery.



"Admiral Sir Peter Dennis" by Nathaniel Dance, R.A. Size 25" x 30"

HOWARD YOUNG GALLERIES

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MUNICH LETTER

by Dr. Martin Weinberger

Munich summer showings have been notable not only in the astonishing quality of the objects exhibited, but in their great variety and scope. Although none of the five exhibitions that were current simultaneously failed to attract the public, general interest was concentrated upon the Rohoncz showing of paintings and works of art. This preference was due not solely to the fine quality of some of the pictures, but also to the intrinsic interest of the collection as a whole.

The old type of German collector, who is now fast disappearing, used to devote himself to some particular period or branch of art appealing to his personal fancy. Nothing of this spirit is to be found in the Rohoncz collection, which is far more like a large museum giving impartial representation to all the important periods, than to a private aggregation of art. This new type of collector, although scarcely likely to multiply greatly in Germany because of prevailing financial conditions, arouses general interest.

Next in importance to the Rohoncz collection comes the exhibition of religious art in the Residence Museum, where an overwhelming number of costly objects has been assembled. It is rather a pity that this showing was not pointed with the one shown in the Bavarian State Library. Here book

covers dating from the IXth to the XVth century and illuminated manuscripts of the same periods give a magnificent impression of the wealth of this library which is in many cases the immediate successor of the monastic libraries for which the manuscripts were originally written. The principal treasures are the "codex aureus" written in 870 for Emperor Charles the Bold, the cover of which was worked by the same artists who made the little Emperor Arnulf altar shown at the Residence and the early XIth century Gospel Book of the Abbess Uta of Ratibone, the cover of which is also decorated with figures in gold relief and with a lavish display of jewels. The development of the calligraphic art may be studied from specimens of the VIth century down to the XVth. There is a very good selection of XIth century illuminated manuscripts from Reichenau, of Salzburg XIth-XIIth century specimens and of Tegernsee XIIth-XIVth century examples. Nowhere else, of course, can these specimens be studied with such ease as in Munich.

Quite as important was the exhibition of Chinese and Japanese painting in the Ethnological Museum. East Asiatic art, especially painting, is not so finely represented in German museums and private collections as it is in England and in some of the American museums. German public opinion as a whole still closely associates Eastern painting with the Ukiyo-ye, or popular color print school. This exhi-

bition has revealed to us some very valuable proofs of the earlier stages of Chinese and Japanese paintings, thanks to the generosity of Mr. Eumorphopoulos of London, the Musée Guimet in Paris and such German collectors as Mr. C. J. Fuchs of Tübingen and E. Preetorius of Munich, who have contributed from their collections to the stock of the Munich Museum. The exhibition has thus afforded a more valuable survey of the evolution of eastern painting than any similar showing we remember having seen in Germany.

The three Bodhistattvas of the Musée Guimet (XIth century), with their interesting Indian and Central Asiatic influences were in a sense isolated specimens, but save for the collection of the British Museum, it is impossible to study the older phases of Chinese painting in Europe. The evolution of Chinese landscape painting from the XIIth-XVIIIth century could be studied splendidly, including the delicate early linear compositions, the magnificent and poetic impressionism of the XIIIth and XIVth centuries and the full mastery of landscape as an organic part of the universe reached in the XVth century. The Japanese division was particularly abundant in impressionistic paintings of the boldest brushwork. Some, such as a little river scene with a fisherman sitting by a bridge, or the figure of a horse rendered in dashing lines, recall most strongly similar works by Guardi, two hundred years before Guardi was born.

Although this was an exhibition appealing primarily to connoisseurs, it enjoyed wide public favor. The only exhibition which was rather underservedly shoved into the background was the showing of Old Master Drawings belonging to the university of Erlangen, held in the Print Room of the Pinakothek. This is one of the most important collections of old German drawings, the majority of which

were brought together by an art dealer of the XVIIth century, Joachim von Sandrart, the nephew of the German Vasari. Originally these drawings were collected in the workshops of Nuremberg and other old German artists, where they served as models for their paintings. These sketch books were handed down from generation to generation and some of them seem to have been in the possession of Dürer, who is himself represented with the famous self-portrait and some other drawings.

NOBILE'S MADONNA IN VATICAN SHOW

ROME—With the close of the Eucharistic Congress at Loreto, and in honor of the event, an exhibition of works of art, sacred to the Madonna of the famous shrine, have been opened in the Palace of the Vatican.

In the large central hall are famous paintings and engravings of all schools of Italian art representing the Sanctuary in various periods of its development. In rooms adjacent are a "Holy Family" attributed to Mantegna, various antique pictures of the schools of Fabriano and Umbria and two antique missals of the IIIrd century. And of unique interest, in a silver case for protection, is displayed the painting of the Madonna di Loreto which General Nobile carried with him on his two trips to the North Pole.

In addition to the pictures, there are rich collections of majolica of the school of Urbino. The vestments are likewise extremely beautiful, and several of them date from the XVIIth century. There are also two crucifixes which are outstandingly fine, the one in ivory, the other in silver, the gift of Giovanna d'Austria dei Medici, Grand Duchess of Tuscany.—K. R. S.

New Research Institute Now Inaugurated

The College Art Association announces the inauguration of the Research Institute which came into existence by order of a meeting of the Board of Directors in January, 1930, and will begin to function on October 1st, with headquarters at 20 West 58th Street, New York City.

For some time the members of the College Art Association, representing as they do departments of Art and Archaeology of the leading American universities and colleges, have felt the need of organized endeavor to increase the opportunities for scientific and continuous research in the field. In Germany and France expeditionary forces for archaeological research are financed from the public treasury. In this country American scholars realize that such efforts must be inaugurated through private endeavor, which involves many difficulties of which the Research Institute of the College Art Association is the solution.

It is planned to give the Fellows of the Research Institute freedom from academic work, to leave their program flexible. The result will be not only the publication of books and articles but the training of young archaeologists in methods of research. These young archaeologists will be known as Research Scholars. They will serve under the Research Fellows and will be appointed according to their merit. Dr. Rudolf M. Riefstahl has been appointed Research Fellow of Islamic Art and Archaeology, and Dr. Walter W. S. Cook will be Research Fellow of Spanish Art and Archaeology. The director of the Research Institute is Dean James B. Munn and Mrs. Frances M. Pollak is the executive secretary.

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BERLIN LETTER

by Flora Turkel-Deri

The Academy of Fine Arts in Berlin has cooperated with the administration of the former Imperial palaces in the arrangement of an exhibition of masterpieces emanating from the former Imperial Prussian palaces. The show was opened late in September and constitutes an artistic event of special importance, since it makes accessible to the public many hitherto secluded works dating from the early XVIIIth and from the XIXth century. To round out the survey one or two works of older date are also shown. The emphasis, however, is upon the rococo and Empire periods. Frederic the Great's predilection for French XVIIIth century art provides the showing with a great number of fine specimens from this time, including painting, sculpture and furniture. Watteau is represented by two of his principal works, "Embarkment to Cythere" and "Sign-board of the Art Dealer, Gersaint." The show unites work from the palaces in Berlin, Charlottenburg, Potsdam, Kassel, Brühl and Hamburg.

From May to October 1931 an international exhibition of art is scheduled to take place in Düsseldorf. The arrangement is intended to provide a survey of contemporary art from the left to the right wing.

On the occasion of the hundredth anniversary of the Berlin museums a guide to the collections of these galleries will be issued. This publication is greatly needed, for no such catalogue has appeared since 1880, the year of the fiftieth anniversary of the Berlin museum. It will be adorned by circa one hundred plates and its price will be moderate in order to make it available to the general public.

Through the private initiative of Baron Max Oppenheim of Cologne, important excavations were made in northern Mesopotamia, bringing to light the remains of an ancient temple at Tel Halaf, the center of Hittite culture. The results of digging activities—dating back to the years 1911-1913 and terminated in 1927-1929—were placed on view in Berlin. Some of the sculptures are of very large size and are the earliest known documents of monumental stone work. The principal piece is the sitting figure of a goddess in basalt stone. The exhibition further includes relief tablets with realistic representations of animals and ceramics glazed in variegated colors. Opinions vary as to the exact date of these excavations, and this interesting material will now be scientifically studied and classified by the experts.

It is an undisputed fact that contrary to the more or less problematical status of contemporary painting and sculpture, architecture has succeeded in finding a style and form representative of the epoch. Post-war architecture in Berlin can boast of a comparatively great number of excellent creations. Heretofore, however, the general public has been somewhat unaware of the number and interest of these buildings, due to their situation in widely separated districts of the city. Therefore it is extremely gratifying that Bauwelt, a periodical for house planning and architecture, has organized automobile circuits, which provide a survey of some of the most characteristic achievements of contemporary architecture in Berlin. Private dwellings, settlement buildings, factories, churches, etc., are included in this tour, which enables one to form an opinion of the varying methods of approach of the city's leading architects. The general trend of power, strength and consistency which is the main characteristic of all these edifices, testifies to the collective spirit which imbues modern architecture and which is, in fact, the leading idea of our time. It goes without saying that social and hygienic requirements are given full consideration and that up-to-date methods of construction and installation are being employed in these edifices. It is a pity that lack of funds prevents the erection on a large scale of modern dwellings, providing adequate housing for the masses that flock in ever-growing number to the big cities. Surely German contemporary architects are highly qualified to solve this burning question in a happier future.



FIGURE OF APHRODITE
ASIA MINOR, IIIrd to IInd
CENTURY

Included in the sale of the Baron
von Heyl collection at the Hugo
Helbing Galleries, Munich,
in October

There is not much to say concerning the second section of the "Grosses Berliner Kunstausstellung" at the Bellevue Palace, which opens the fall exhibition season. The contributors to this show work in the most diverse trends, since the committee in charge has tried to present a cross section of both conservatives and radical tendencies. The result, however, is more of a salmagundi than a survey, because selection and arrangement are very accidental. Too much room is devoted to mediocrity in various guises, while the minority of really interesting works are pushed to the wall by the insignificant many. Moreover, the noteworthy artists are no newcomers, and have been shown to greater advantage in other, more judiciously selected, exhibitions.

The Bellevue palace has only been cleared provisionally for exhibitions and probably this is the last occasion of its use for these purposes. The long drawn out discussions concerning the erection of a representative exhibition building have at last been brought to an end and in the near future an edifice will be raised on the grounds of the zoological garden to the west of the city. The sum granted by the ministry of finance is not very high and therefore a simple, unpretentious building will be erected fully equipped for exhibition purposes, but free from inappropriate splendor and magnificence.

A novel institution which was organized a year ago is the German photographic archive, for the purpose of centralizing the photographic records of German art. The archive is being steadily enlarged and here scholars find rich material concentrated in one place, thus facilitating their work tremendously. The study of German art will certainly be promoted through this organization, while the general public will also be benefited. Changing exhibitions of photographs are being arranged, and it is obvious that nowhere else can such a comprehensive survey of the beauty and wealth of art productions at various periods be gained as here. The opening exhibition, now on view, displays architecture and sculpture of the Middle Ages and this theme has been chosen with a view to the near opening of the Deutsche Museum. It is noteworthy that in spite of the difficulty involved in the selection and arrangement of this material, the exhibition has been made very interesting and attractive.

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International Museums' Experts To Discuss Art Problems in Rome

Conservation and Restoration of Art Works to Be Subject of Discourses.

ROME — Following a resolution adopted last year by the Sub-Committee on Arts and Letters of the League of Nations, the International Museum's Office is actually engaged in arranging a meeting of experts in collaboration with the Italian Committee of Intellectual Co-operation. The meeting will be held in Rome on October 13th-17th.

The meeting will study problems concerning the scientific examination, conservation and restoration of works of art. It will consist of two sections: (1) Painting (pictures and mural decorations); (2) Sculpture (stone, terra cotta, metal, wood and ivory).

About fifty experts from the different countries of Europe and America will take part in the Rome Conference, as well as the Directors of the principal art museums of the world.

Among the many interesting problems concerned with paintings to be taken up at this conference are (1) Various scientific methods for the examination of works of art; (2) The results obtained by each of these methods for the purpose of identifying works of art and discovering their state of preservation; (3) Examination of the chief injuries found in works of art and the problems created by these injuries from the point of view of preservation; (4) Examination of measures to be taken in case of removal and transport of works of art; (5) The advisability of making a complete reference file of the methods applied for the purpose of identifying and preserving a work of art.

In addition to the meetings devoted to discussions, visits are to be paid to the ruins of Herculaneum and Pompeii. Leading museum directors from Germany, Austria, Belgium, Spain, France, Great Britain, Holland, Switzerland and other European countries will attend the sessions, as well as representatives from North and South America.

A number of highly valuable papers by well known authorities will be read during the conference. Professor A. P. Laurie, well known expert on the examination of old masters, will discuss the application of photographic enlargements in the examination of the technique of paintings, illustrated by examples chosen among artists such as Velasquez, Frans Hals and Rembrandt, who prepared their colors in a special way. Professor Laurie will also give a second lecture on Rembrandt and his school, dealing with such problems as the distinction between the artist's first studies and his commissioned portraits; his mature style; Rembrandt's influence upon his leading pupils and the dubious authenticity of certain canvases now given to the master.

Dr. A. Martin de Wild of the Hague will talk upon the methods of preserving paintings now being used in Holland, while Dr. H. E. van Gelder, Director of the Municipal Museums of the same city is to give an address dealing with the general principle to be followed in restoring a work of art. Professor Helmut Ruhemann, curator and chief restorer of the Berlin Museums, is scheduled for an interesting paper dealing with various technical problems in restoration, etc. among them being methods of preserving damaged paintings on wood, treatments of blistering, new methods of cleaning old masters, etc.

Other speeches scheduled for the various sessions of the conference are as follows:

M. Raymond Escholier, Curator of the Victor Hugo Museum, Paris: The Part of Feeling and Instinct in the Identification of Works of Art.
M. Jean Fernand Cellerier, Labora-

tory Director of the Scientific Research Division of the Louvre:

Various Scientific Methods now being Applied to Paintings and the Results Obtained by Them.

Dr. Scheffer, Professor of Inorganic Chemistry at the Ecole Supérieure Technique of Delft:

The Chemical Examination of Paintings.

Professor Ing. G. Kogel of the Technical High School of Karlsruhe:

The Identification of Works of Art and the Examination of Photographs, as Supplementary Proofs.

Dr. A. Elbner, of the Technical High School of Munich:

The Microscopic Examination of Pictures.

M. Fernand Mercier, Late Curator of the Dijon Museum:

A Scientific Study Method for Old Masters and especially Mural Paintings, as Applied to Identification and Preservation.

M. Johannes Wild of the Kunsthistorisches Museum, Vienna:

Röntgen Ray Photograph of Several Paintings, Made at the Holzknecht Institute, Vienna.

Dr. Emil Waldman, Director of the Bremen Kunsthalle:

A Case of Restoration.

Dr. Erich Wiese, Director of the Breslau Fine Arts Museum:

The Transportation of Panel Paintings and a New Wooden Cradling.

Professor Z. Zenghelis, Chemistry Professor of the Athens University and Laboratory Director of the Archaeological Museum:

The Cleaning of Antique Bronzes Retrieved from the Sea and The Treatment of Corrosive Patina on Antique Bronzes.

M. Paul Lambotte, Honorary General Director of Fine Arts, Brussels: Precautions Necessary in the Transportation of Works of Art.

Dr. A. Bredius, Former Director of the Hague Museum:

Dangers in the Transportation of Works of Art.

Professor Nicholas Roerich of the Roerich Museum, New York:

Risks of Art Transportation.

Professor Karl Albert, Vienna: The Need of an International Recording Organization for Works of Art.

M. Fernand Mercier and M. Andre Blum:

A Plea for an International Center of Artistic Documentation.

SAN DIEGO

A notable gift has been made to the Fine Arts Society of San Diego and through it to all the people of the city—a replica of the heroic equestrian figure of Rodrigo Diaz de Bivar, which stands in the court in front of the Hispanic Society in New York. This famous hero of the Spanish conquests of the XIth century, who was popularly known as el Cid Campeador, will stand at the southerly end of the Plaza de Panama in Balboa Park, facing the art gallery.

The statue is a truly noble work of art portraying the Cid advancing upon a magnificent horse, his right hand carrying a spear. The full height of the statue from the base of the pedestal is twenty-three feet above the ground.

The unveiling ceremony took place on the afternoon of July 5th. Because

of the nationality of the Cid and because of his interest in Spanish-American relations, King Alphonso XIII delegated Don Alejandro Padilla y Bell, the Spanish Ambassador at Washington, to represent the Spanish Government at the celebration. The program consisted of addresses by the Ambassador, Mayor Clark of San Diego, Mr. George W. Marston, representing the Park Commission, and Mr.

Wm. Templeton Johnson, representing the Fine Arts Society in the absence of the President, Mr. Julius Wangelheim, who was away from San Diego at that time.

Since the period of the Civil War much public sculpture has been placed in the parks and squares of cities in the United States, and a good deal of it has been of such inferior quality as to be a source of regret now that

the fine art of American sculpture has come into its own. The City of San Diego can take great pride that its first example of public sculpture sets the highest possible standard as a work of art. As time goes on other works of the sculptor's art will decorate our city, and having set such a standard, it is hoped that future monumental works will keep pace with this truly noble gift.



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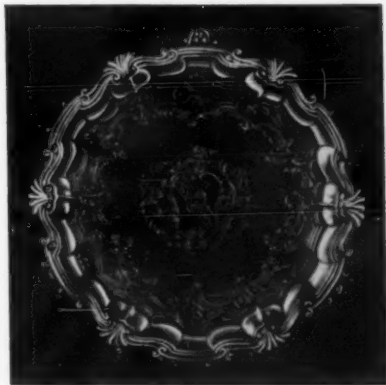
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COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

The following is a tentative schedule of the opening sales of the season:

October 10-11, afternoons
WM. BAUMGARTEN CO., INC., of N. Y. C.—Antique furniture and furnishings, selections from stock. On view October 4.

October 13-15, afternoons
JOHN NOLTY—Manuscripts, first editions, colored plate and sporting books. On view October 4.

October 17-18, afternoons
JOHN R. HERTER COLLECTION—French and Italian furniture and decorations, tapestries.

October 20, afternoon
AUTOGRAPH SALE—English and American autographs, including Signers of the Declaration of Independence, Presidents of the United States, etc., from Murray-West and Kalisch collections.

October 21, afternoon
ESTATE OF SAMUEL KALISCH ET AL—Library sets of Standard Authors.

October 23-24-25, afternoons
WOOD ET AL—Furniture and furnishings.

October 27, evening
BOOK SALE—Rare first editions, colored plate and sporting books.

October 31, November 1
M. D. BENZARIA—Antique Spanish furniture, Persian and Spanish objects of art.

THE HERTER SALE Exhibition, October 11 Sale, October 17, 18

The entire stock of J. R. Herter will go on exhibition October 11, at the American Art Association Anderson Galleries, Inc., for dispersal the afternoons of October 17 and 18.

The furniture covers a period ranging from the Henri II to the Directoire and abounds in the small pieces desirable for the average room of today, such as small fitted writing desks, Louis XV and Directoire, little tables of various types, commodes, corner cabinets and buffets, of which the majority are of the popular undecorated provincial French type.

Among the French and Flemish tapestries of the XVIII, XVIII and XVIII centuries are several fine verdure examples, one a silk-woven French panel in the manner of Poussin. A pre-Gobelin Louis XIV piece, gold, silver and silk-woven was made by Simon de la Planche after a cartoon by Simon Vouet. A Royal Aubusson has a border with the crowns of France and the Dauphin worked in the four corners. There are also modern Beauvais-woven panels, copies after famous Gothic and XVIII century tapestries in the Cluny Museum and elsewhere.

A feature of the collection is a group of transparent tapestries. Woven to admit light and air to an interior, these are finding favor in modern interior decoration. Fanciful and colorful, the examples are after cartoons by Monzani-Pissaro, Jane Levy, Gaston Cretin and Azema.

FOREIGN AUCTIONS

ROCCO PORCELAINS Sale, October 21

The first auction of importance which will be held at Lepke's Kunstauktion Haus on October 21 consists of a collection of porcelain which emanates from foreign state property. The principal pieces are Meissen, Berlin, Sevres, Vienna and Copenhagen ware, in the form of figures and groups dating from the rococo period in its prime.—F. T. D.

ANTIQUE SCULPTURES Sale, November 11

Lepke's will sell by auction on November 11 the private property of Schweitzer of Berlin and Loebbecke of Brunswick, consisting of important sculptures of German, Italian and French provenance and dating from the XVIII-XVIII centuries. Italian majolica and a fine collection of antiques including glass, terra cottas and objects in bronze and marble are also featured.—F. T. D.

NOLTY BOOK SALE Exhibition, October 4 Sale, October 13, 14, 15

A fine copy of *l'ato Major*, printed and sold by Benjamin Franklin, Philadelphia, 1744, and of added interest as the first issue of the first published translation of any classic in America, will shortly come up at auction at the American Art Association Anderson Galleries, Inc. This work will go on exhibition on October 4 in the library of the late John Nalty of Brooklyn, New York, to be sold the afternoons of October 13, 14 and 15. The collection includes Americana autograph manuscripts, first editions, extra-illustrated books, colored plate and illustrated books by Cruikshank, Rowlandson, Leech, "Phiz," and others, sporting books, a map powder horn of the French and Indian War period and a fine collection of door knockers.

BOOK AUCTIONS Exhibition, October 14 Sale, October 21

Library sets by standard authors and first editions of American and English authors will go under the hammer at the American Art Association Anderson Galleries the afternoon of October 21. Included is a first edition of the privately printed "Magie," in original wrappers, mainly unopened. The collection comprises the library of the late Samuel Kalisch of Newark, N. J., the library of Dr. Ross Phalmer of Baltimore, Md., selections from the library of Dr. Frederick A. Woods of Brookline, Mass., as well as duplicates from the art and book reference library of the American Art Association Anderson Galleries, Inc. The lot will go on view October 14.

AUTOGRAPH SALES Exhibition, October 14 Sale, October 20

Autographs, historical and literary, from the collections of C. J. Murray-West, the late Samuel Kalisch, John V. Haarer, Norman Howard and others make up the offering which goes on exhibition October 14 and is to be sold the afternoon of October 20 at the American Art Association Anderson Galleries, Inc.

The American section includes autographs by many Presidents of the United States and important historical letters. The autograph of Thomas Lynch, Jr., Signer of the Declaration of Independence, is exceedingly rare. Two appear in a copy of the works of Josephus from the library of the Duke of Portman. Another signer, Francis Lewis, is represented by a long and very important letter. There is a letter of great warmth from Washington to General Greene, as well as interesting Lincoln items.

In the foreign section are musical manuscripts by Mozart and Beethoven.

The sale also includes autographs to be put under the hammer for the benefit of the Theosophical Society at Point Loma, Calif.

BAUMGARTEN ANTIQUES Exhibition, October 4 Sale, October 10, 11

A magnificent silk woven Beauvais tapestry after Arnault will go on exhibition October 4 at the American Art Association Anderson Galleries in a collection from the stock of Wm. Baumgarten Co. to be dispersed the afternoons of October 10 and 11. This tapestry, "The Temple of Love," is one of six designed by Arnault to illustrate Fénelon's "Aventures de Télémaque," written for the instruction of his pupil, the Duke of Burgundy, grandson of Louis XIV. The Lemacnus of the tapestry is believed to be a portrait of the young Duke himself. The collection also includes a silk woven XVIII century Royal Jobelin, "The Royal Fleet of France at Anchor." Another notable piece of the same period is the silk woven Brussels tapestry, "Apollo and Cupid," with a characteristic landscape in the background.

In this collection, the Louis XV lacqué boiserie of a salon and the chestnut boiserie of a library have been exhibited at the New York Antiques Exposition, the one in 1929, the other in 1930. Also of interest to the collector and decorator is the pair of Adam, Chinoiserie decorated, built-in corner cabinets, the shelved interior enclosed by a mirrored door painted with classical ruins and Chinoiserie.

A set of four fine Adam, carved walnut, oval-back armchairs, covered in Aubusson tapestry of the period, is another item in the group of XVIII century English furniture. Others are an important Heppelwhite cabrioleleg, mahogany sofa covered in XVIII century Brussels tapestry, and a Heppelwhite mahogany break-front, library book case of important size.

Among the outstanding pieces in the earlier English group are a Charles II red lacquer cabinet on a stand, the stand boldly carved with figures of amorini, flowers, eagle heads and acanthus volutes; a pair of Charles II carved and gilded wing armchairs, covered in Brussels Renaissance tapestry, and a William and Mary tall-back armchair in fine silk needlepoint.

In the XVIII century French furniture are included a pair of important Régence carved walnut and pavois needlepoint armchairs, signed by Gourdin, who was Master Ebeniste in 1748. A suite of ten armchairs by him is in the collection of the King at Windsor Castle. Other signed French XVIII century pieces are the Louis XV acajon marqueterie commode, mounted in bronze doré, by C. M. Magnien, Master Ebeniste, 1771, and four Louis XV lacqué and carved armchairs in needlepoint by L. M. Lefevre.

Four outstanding Chinoiserie decorative panels in oils with relief in papier mâché, by the well known Jean-Baptiste Leprince (1733-1781), show Chinese hunting scenes and form a unique series. They come from the collection of the Marquis de Dion. The two XVIII century paneled rooms in the collection constitute an excellent background to this French group.

The carpet section is made up of a small group of Oriental rugs, including three Royal Kirman medallion examples of the finest quality.

FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

October 7—Furniture and objects of decorative art.

October 21—The porcelain collection of Dr. Witte, Rostock, etc.

October 28—Paintings by old masters from the Schweitzer collection and the collection of a German diplomat.

November 11—Antiques from the Schweitzer collection of Berlin.

November 25—Paintings by old masters.

Paul Graupe

October 7, 8—Books, art literature.

Max Perl

November 5, 6—The Adelsberger collection of drawings, graphic art, etc.

Hollstein & Puppel

November 7, 8—The Baron von G. collection of engravings, museum duplicates and other rarities, including works by Rembrandt, Dürer, Schongauer, Mecklenburg, Leyden, etc. Renowned collection of incunabula woodcuts of the XVth century.

MUNICH

Hugo Helbing

October 8, 9—The Adelsberger collection of porcelain, Far Eastern art, paintings, etc.

COLOGNE

Math. Lempertz

October 14—The Castle Drachenberg collection.

FRANKFORT A. M.

Hugo Helbing

October 21—The J. H. Weiler collection of Frankfurt.

October 28-29—The collection of Baron von Heyl of Darmstadt.

LEIPZIG

C. G. Boerner

November 11-13—Ermitage duplicates and engravings by old masters.

LONDON

London Commercial Salesrooms

October 7, 8—Chinese and Japanese antiques and objets d'art.

LONDON

London Commercial Salesrooms

October 7, 8—Antique Chinese porcelain and pottery, carvings, rugs and Far Eastern objects of art.

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De Groot Collection On View Bequest to Netherlands

Twenty Important Paintings Including Rembrandt Bequeathed to Groningen Museum.

The Communal Museum at The Hague, it is learned from the *Daily Mail* of Paris, has this summer been showing in three lots the magnificent collection of Hofstede de Groot, the great authority on Dutch art, who spent the greater part of his large fortune on these works, which he has bequeathed to his country.

Twenty pictures of prime importance together with various drawings make up the first ensemble exhibited in June which is intended mainly for the Museum at Groningen, de Groot's native town, although a few items will go to the Haarlem Museum. Among the most important numbers are canvases by Gerard Douw, Carel Fabritius, Van Goyen, Pieter de Hoogh, Jordans, Rubens, Van Jongh and Willem Kalf. Rembrandt is represented by a study for a head of a young woman, probably Saskia. It is on a panel about 6 inches by 4, and its date is put by de Groot at 1633.

Very interesting is a landscape by Hercules Seghers (1590-1640) a view of the Rhine near Ragatz. This work is to go to the Franz Hals Museum at Haarlem. Another rarity is a small picture by Heiman Dullaert (1636-1684), one of the few known works by this pupil of the great Rembrandt.

Among the drawings are examples by Bega, Berghem, Berckheyde, Cuyp, Doomer, Dusart, Van Everdingen, Van Goyen (six examples), Van Heer, Van Koning, Lievens, the Van der Velde, Ruysdael and, above all, Rembrandt. De Groot was always specially interested in this master.

The second part of the collection, which was exhibited at The Hague in

July and August, consists of 102 drawings by Rembrandt. Nos. 1 to 65 will take their place in the Amsterdam Museum. It is not yet known what will be done with Nos. 66 to 102. All these works are mentioned with their dimensions in the special catalogue of the exhibition. Sixty-six of them are also catalogued in H. de Groot's work "Die Handzeichnungen Rembrandts" (Haarlem, 1906), where they are numbered 1,246 and 1,304. They show the genius of Rembrandt in all its variety, richness and power.

In the third section of the collection, which is now on exhibition, Rembrandt does not figure. It occupies a whole room, No. 10, in the Gemeente Museum and has 248 numbers listed in the catalog, which include faience, furniture medals, but attention will be primarily attracted by the set of Dutch drawings. The life of XVIIth century Holland is revived in the work of these artists, who were so faithful to life and Nature. We find here some very rare examples of masters of the second rank, such as Lambert Doomer (1622-1700). He is represented by eight charming pictures, including the portal of the church at Alkmaar, a Bacharach landscape, a view of München-Gladbach—a superb landscape with figures—and a large two-color view of Amsterdam, with a very characteristic figure of a fisherman in the foreground and a complete outline of the city in the distance. Doomer, who was a friend of Rembrandt, travelled in France and Ireland. His works are rare.

Another petit maitre, a charming painter of canal life known chiefly to specialists, is Roeland Roghman (1597-1686), a faithful observer and pupil of the mysterious Seghers, without relapsing into a stereotyped style. All these are delightful landscapes,

like those by Avercamp, Hoefnagel, Saftleven, Savery (Alpine landscapes), Ruysdael, Van Vianen (a very fine view of forests).

That great painter Albert Cuyp, who so well expresses the unchanging appearance of the Netherlands countryside, is represented by a very fine set, including the view of Dordrecht from the north side, that of Walkhof near Nimeguen, and several river scenes full of character. The

two stags fighting, by Paul Potter, form a masterly piece of work which no animal painter has ever excelled. Very interesting, too, is the set of Van Ostades, Konings and Van der Vennes, and unique examples of J. van Wet and Van Vlieger.

A few paintings have been placed in the middle of the room. Among them are a very characteristic portrait of Margaretha Trip by J. G. Cuyp (1594-1652), a delicate landscape by

Van Geel, and a still life by W. Kalf (1621-1693).

The small collection of Italian bronzes, consisting principally of works by Pisanello, Matteo di Pasti and Nicolo Spinelli, is placed next to the Dutch medals of the XVth, XVIth and XVIIth centuries, which are very interesting. A set of beautiful Delft faïences and silverware complete this most important collection.

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Part II

ANCIENT MARBLES, VASES and GLASSES

Illustrated Catalogue (34 plates) with Preface by H. Bulle: Mk. 3—

DREAM REVEALS BURIED CHURCH

ROME.—In the Commune of Vallata, not far from Naples, a peasant named Giovannantonio Crincoli recently had a curious dream in which he saw the Madonna surrounded by a company of little children. Crincoli claims that the Virgin revealed to him the presence of an ancient church on the hillside of Santo Maria at about two hundred meters above the level of the sea, having a ruined chapel where a beautiful crucifix and a figure of the Madonna lay buried.

Much impressed by this vision, Crincoli related it in the morning to some of his peasant friends who were so much interested that they began to excavate in the locality indicated. They worked rapidly and it was not long before a large arch was brought to light, about four meters in height. This was sufficiently encouraging to cause them to continue their search. On the next day the remains of a chapel and a well preserved ivory crucifix of fine workmanship were discovered, valuable both from the artistic point of view and as vindications of the peasant's faith in his vision.—K. R. S.

DI TYCH THIEF NOW ARRESTED

ROME.—Some time ago a certain antiquarian of Spaloto, named Milec, stole a XIIIth century diptych from the Cathedral of Zagabria and succeeded in transporting it to Vienna. Here, with the help of a French antiquarian, he was able to sell it to the Cleveland Museum for a very large sum. As soon, however, as the Museum learned of the theft, the treasure was restored to the cathedral from which it had been taken. Not long ago it was announced that Milec had been traced and arrested at Antwerp, where he confessed to the robbery.—K. R. S.

LONDON MUSEUM BUYS RARE CROSS

LONDON.—The Victoria and Albert Museum has just purchased a portion of a tall stone cross of the pre-Norman period, which was recently on view at the exhibition of English mediaeval art. The stone, which comes from Easby Abbey in Yorkshire, is carved

on four sides, three of them in a remarkable state of preservation. Although the figure side is rather worn, it is possible to see that the carving ranks with the finest work like the well known crosses at Bewcastle and Ruthwell. In spite of the skepticism of foreign writers, the date is probably the VIIth century or at least the VIIIth.

STOLEN PICTURE FOUND IN TORONTO

TORONTO.—An international search of more than a year for a reproduction of the famous painting Madonna de Cologne, stolen from an art gallery at Hamburg, was ended recently with its discovery in a Toronto bank vault.

Discovery of the painting resulted from the arrest of Will Brunk, 31 years old, a German, on a charge of vagrancy. In his possession police found keys to the safety vault. Obtaining a search warrant, they opened the vault and discovered the painting.

Police said Brunk admitted bringing the picture here from Germany, but he declined to say how it came into his possession. He had insured it for several hundred dollars and police said had borrowed \$400 on it. He was ordered held without bail pending word from the German authorities.

Detectives expressed the belief that the arrest of Brunk might be the key to the solution of widespread thefts from European art galleries at about the same time as the Hamburg robbery.

NEW YORK AUCTION CALENDAR

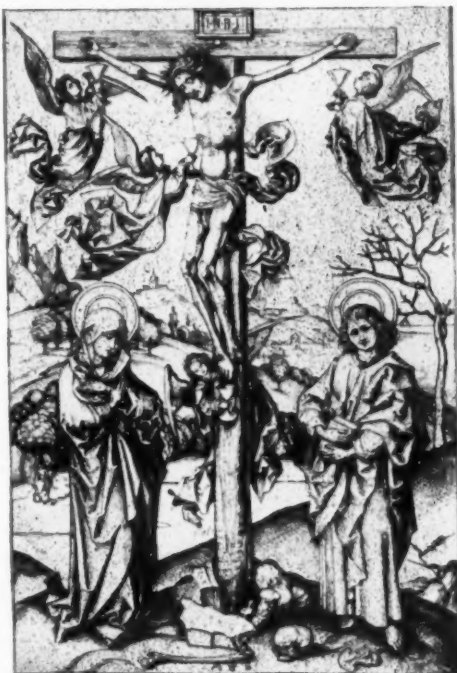
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October 13, 15 (afternoons)—Manuscripts first editions, colored plate and sporting books from the John Nolt collection. On view October 4.

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October 8, 9, 10, 12—Antique furniture, silver, linen, tapestries, etc. On view October 6.



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VENETIAN PALACES SAVED FROM RUIN

FLORENCE—Having been damaged by the water surrounding the city as well as by time and the weather, many of the most important buildings in Venice are constantly being restored. Just at present careful hands are at work on the Basilica of San Marco, now here, now there, for the protection of a weak point, or to save some special beauty from fading or falling away.

The famous Ca'd'Oro has been an object of recent attention. Here great beams have been introduced for strengthening walls and floors, and between the wood and marble, lead, cloth and paraffin have been used in such a manner that not even the patina has been disturbed.

Examination of the foundations of this magnificent palace has revealed the perfect condition and remarkable strength of the piles, which date from the XVth century. These piles are of larch and oak, and their long burial in the mud has made them as hard and smooth as ivory. As for the stone work, much of it has been injured by the suction of the water, and three of the six marble columns of the portico with their bases worn away making them a menace to safety have been replaced.

In a sala of the Ducal Palace, where formerly it was the custom to expose the body of a dead Doge, there are now collected pictures, statues and architectural fragments, which, likewise, require attention. Among these is a large painting by Da Ponte il Vecchio, a Madonna surrounded by saints, as well as the two early maps of the world, in a faded condition, supposed to be by Coronelli, which were at one time in the Hall of the Great Council and afterwards in the Marciana Library, where they now belong.

Most of the works, however, are canvases damaged in the cyclone which swept over the region about Venice at the end of July. Twenty items, chiefly altar pieces and choir decorations, come from the church at Selva, which place a water spout almost completely destroyed. From the church of the Certosa di Montello there have been brought valuable marbles, and an elaborate altar of the XVIIth century, ornamented with lapis lazuli. Most of these treasures, carefully laid out on the floor, are in a deplorable condition.—K. R. S.

Georges Haardt Secures Gobelin Tapestry Similar to Vatican Weave

A fine Gobelin tapestry of the latter part of the XVIIth century having as its subject, "Athalie Chassée du Temple" is now on exhibition at the galleries of Georges Haardt & Co., 200 West 57th Street, New York. It was woven after a cartoon by Coypel and is signed "Neillon." A specimen similar to the present example is today in the tapestry room of the Vatican in Rome.

The composition represents a great room in a palace, with Joaz sitting on a throne, Joad to his left and Josabeth to his right, surrounded by numbers of priests and soldiers. Athalie at the left of the throne is being taken away by the king's officers. At the foot of the throne are a pillow, a shield and a sword.

Athalie, Queen of Judah, and daughter of Achab and Jezebel was famous for her crimes and her ferocity. When her son Ezekiah died she ascended the throne after killing all his sons with the exception of Joaz, whom the High Priest Joad took under his protection and put on the throne. She was killed by the people in the year 9 B.C.

A tapestry similar to the Haardt specimen is actually the property of the French government and the cartoon is in the Musée du Louvre.

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TWELFTH BIENNIAL AT CORCORAN

The trustees of the Corcoran Gallery of Art announce the Twelfth Exhibition of Contemporary American Oil Paintings, which will open on November 30, 1930, and close on January 11, 1931.

In the organization of the Twelfth Exhibition, it will be the effort of the Gallery to maintain the same high standard as heretofore and to make the exhibition as representative as possible. The Jury will not be limited as to the number of pictures which it may accept and every picture accepted by the Jury will be shown in the exhibition and included in the catalogue.

The exhibition will be confined to original oil paintings, by living American artists, not before publicly shown in Washington. Pictures must be suitably framed and in condition for exhibition when received and not more than three pictures by any one artist may be submitted to the Jury. Other conditions governing the sending of paintings are listed in a folder now available upon application to the Corcoran Art Gallery.

The jury invited by the Gallery to pass on paintings offered for the exhibition, to serve as the Hanging Committee, and to make the William A. Clark Awards is constituted as follows: Daniel Garber, chairman, Childe Hassam, Charles Hopkinson, Leon Kroll and W. Elmer Schofield.

The Director of the Gallery will serve as an ex-officio member of the Jury and of the Hanging Committee. The William A. Clark Prize Awards are as follows:

First, Two thousand dollars (\$2,000), to be accompanied by the Corcoran Gold Medal.

Second, Fifteen hundred dollars (\$1,500), to be accompanied by the Corcoran Silver Medal.

Third, One thousand dollars (\$1,000), to be accompanied by the Corcoran Bronze Medal.

Fourth, Five hundred dollars (\$500), to be accompanied by Honorable Mention Certificate.

These prizes will be awarded without regard to subject, to the painters of the best four pictures as determined by the Jury, painted by different artists, hung and properly entered in the exhibition, under the following conditions:

a. A picture which has already received a prize in any other exhibition is not eligible to compete for a prize of the same, or of less value in this exhibition.

b. No painting will be considered in prize competition unless completed within two years of the opening day of the exhibition.

c. No artist may receive the same prize more than once, nor may he compete for a lower prize than one he had already received at a Corcoran Gallery exhibition.

d. The Corcoran Gallery is to have an option of one week after the opening of the exhibition on the purchase of any or all of the prize pictures.

If exhibitors who do not desire their paintings entered in prize competition will note this fact in the space provided on the entry card, their wishes will be respected; and that such works were not entered for prize awards will be designated both in the catalogue and on the frames of the paintings.



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XVTH CENTURY DRAWINGS AFTER
VAN DER WEYDEN

Included in the sale of rare early engravings to be held at C. G. Boerner's,
Leipzig, November 11-13

CAPRI ART TO BE PROTECTED

FLORENCE.—Professor Mauri, the superintendent of antique art in southern Italy, has presented to the High Commission on Art an extended project for the protection and proper valuation of the archaeological patrimony of the island of Capri. Between the "rocks of the sirens" which descend steeply into the sea, lie many which are composed of malachite and topaz. These treasures which have lain neglected for long years, should now in this period of general reawakening in Italy, be brought to light. From the Temple of Matronia to the Natural Arch, from the Badia to the palace of Tiberius, Capri presents, from the historical and archaeological point of view, an interest which almost surpasses that already given to its actual beauties.

For many years the principal edifices of Capri have been allowed to fall into ruin. The Badia, the very beautiful monastic construction of the Trecento, and many other buildings and glorious remains of the past, were neglected, or sacrificed to make money. In one place, where the ruins of the palace of Tiberius still rise, sacking went on ruthlessly, walls were knocked down, mosaics taken away, statues removed and even the stones carried off. It will be necessary to gain possession of the ground, and thus gain the power to prevent the complete destruction of the pictures and stuccos which still exist, and to institute systematic and careful research.

From the Terrace of Augustus to the Grotto of Mithras, whose origin is mysterious and remote, to the Castle of Castiglione, where the fine mosaic pavements prove the existence of ancient and important Roman constructions, this section comprises a vast field for study and research.—K. R. S.

German "Dossenas" Fake Early Art

According to information received from international art trade circles, the art market has recently been flooded with imitations of German goldsmith's work of the Roman period, reports the Neues Wiener Journal. The strong demand for examples of the goldsmith's art of the IXth, XIIIth centuries and the resultant increase in the price of these objects has brought upon the market a great number of imitations of Byzantine, Carolingian, Ottonian, and late Roman works in this field. Even more numerous are the forgeries of the various Rhenish schools, such as those of Trier and Cologne.

Evidence seems to point towards Dusseldorf and Cologne, as the work shops of the fakers. In London a law suit recently took place in which the representative of an American museum brought suit against a well known London art firm, which had sold him a portable altar, presumably of the XIIIth century. This specimen which was covered with rich carving, was, according to leading experts, an excellent imitation of a similar piece in the Cluny Museum in Paris. The trial brought forth valuable data concerning the technique and characteristics of these forgeries in gold. As we have previously remarked, the recent falsifications are not direct copies of genuine specimens, but free creations in the old technique, combined with borrowings of motives from antique models. Some of these forgeries could

only be established as such after long research. In this category are the copper gilt reliquary caskets with champlévé ornament, the portable altars with engraved figures and inscriptions in niello; fragments of altar ornaments and book covers with ivory relief work, gold filigree decoration, etc. In the case of one of these book covers the prototype can be traced back to a specimen in the cathedral treasure house in Trier. The borders and cover were thickly covered with filigree work, stones in rich settings and globular ornaments on a gold ground. The original showed a strong relationship to the works of Rogerus von Helmarshausen.

An English collector secured last fall a triptych covered with copper plaques, presumably a work dating from the third quarter of the XIIIth century, for which he paid £6,000. A French expert characterized this specimen, which bore an enthroned Christ on the center panel, as a forgery worthy of a Dossena of the goldsmith's art. Technically the work was of exquisite quality. The object was secured from a Paris art dealer who, in order to avoid a law suit, immediately declared himself willing to take the triptych back. Highly skilled craftsmen with a remarkable knowledge of old techniques are linked with unscrupulous dealers in this traffic in imitations of rare pre-Gothic art. The forgers are well aware that scholarship in this field is rather weak and that there are keener experts to detect sculpture and painting falsifications, than those in goldsmithery. In addition, technical research on objects in precious metal offers peculiar difficulties.

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LONDON

The imagination is stirred by the preliminary leaflet for the forthcoming International Exhibition of Persian Art. It speaks of "the art of the far-off days when Darius was king" and of earlier ages that saw the camps of Alexander, and the courts of Haroun-al-Raschid. And here we will have the authentic setting of the "Arabian Nights." Russia is to send some of the celebrated Sassanian silver and gold plate, and at the wish of King Fuad, the Egyptian Government is sending the finest Persian works in the Cairo Museum. And not the least interesting announcement promises that "some of the most magnificent carpets in existence as well as numerous other objects will re-cross the Atlantic," the American Institute of Persian Art and Archaeology cooperating with French, German and Polish associations and committees.

The exhibition is to open in January, at which time during the first week, will be held the Second Congress of Persian Art, which Oriental scholars everywhere have announced their intention of attending.

It is a novel and practical idea to have a loan show of the works of art purchased during the various exhibitions held under Sir Joseph Duveen's scheme the past three years in aid of British art. It will be shown at the Guildhall Art Gallery and includes some seven hundred works in all, sculpture as well as pictures. Such an exhibition should be of great assistance to the struggling artist who wants to know in which direction the present market lies. I do not know whether the different localities where sales were made will be indicated, but such a classification would throw light on the taste in various parts of the United Kingdom.

Professor Anning Bell has been unburdening himself in the columns of the *Daily Telegraph* as to the present day vogue for boosting mediocre foreign art at the expense of home productions. He deprecates the snobbery which causes the English collector to acquire work he neither understands nor likes, it having been cleverly impressed upon him that it is "the thing to buy." Professor Bell exhorts the picture buyer to free himself from that inferiority complex which prompts a purchase because of a foreign name launched in a fine sounding preface

to a catalog. There is plenty of talent on our own doorstep.

While fine galleries belonging to dealers steadily increase, the more public type of gallery as steadily declines. There comes simultaneously the news that part of Prince's Galleries in Piccadilly is to be converted into a miniature golf course and that the Grafton Galleries off Bond Street are again up for sale. A great many art lovers now tend to desert the miscellaneous shows held by art organizations for the more selective shows organized by the dealers. The increased activity of late at Burlington House is another factor in their undoing. It is hinted, however, that sufficient space will still be left at Prince's for certain shows of pictures, in a truncated form.

Dr. Valentiner is said to have "passed" the Rembrandt that was recently discovered by the Dublin firm of Harris and Sinclair. It is a portrait of the artist's wife, Saskia, decked in pearls and an elaborately embroidered dress. She appears younger and less florid than in the majority of the twenty portraits he left of her, and the work is thought to have been done prior to their marriage. How it arrived at the country house in Tipperary and remained there so long undiscovered is not explained. The painting has been known, however, through an XVIIIth century engraving.

It is significant that the Committee of the Tate Gallery has decided to remove Frank Dobson's "Truth" to the lawn facing the river. This work was purchased the past summer by public subscription after its exhibition at the Leicester Galleries. This decision heralds a policy which is likely to come into favor before long and is calculated to be helpful to the sculptor. There is little doubt that the slough into which sculpture in this country has fallen for so many years is due to the fact that, unless of a memorial nature, it has been immured. Out in the open it takes on greater vitality and is freed from too close association with other works.

The Rodin collection in the Victoria and Albert Museum moves shortly into the Tate Gallery—into the new Sculpture Room, erected recently by Sir Joseph Duveen. The Tate has already some of the finest work of Epstein and Frank Dobson as well as interesting examples by Mestrovic.



"NOON DAY REST"

By LEON AUGUSTIN L'HERMITTE

Sold to an important Detroit collector by the Gordon Galleries of Detroit

CHICAGO

Interesting exhibitions which may be seen at the Art Institute until October 12th are the group of one-man shows, featuring paintings by Jean Crawford Adams, Laura van Pappelen, Rudolph Ingerle, Emil Armin, Charles Edward Mullin, and Frank J. Gavenky. Also the exhibition of Old Masters from the collection of Max Epstein and paintings from the Charles Deering Collection. In the Print galleries on the main floor may be seen the fine collection of Prints

of All Periods, the Roullier Memorial Collection of Modern French prints, prints from the Albert H. Wolf Collection, etchings and drypoints by D. Y. Cameron, and etchings by Seymour Haden.

The exhibition of architecture by Frank Lloyd Wright opened at the Art Institute, Thursday, September 25th, to continue until October 12th. Besides the original and striking innovation of a twenty-story glass apartment house now being constructed in New York City, one of which is also to be

CHICAGO MADE ENTRY PORT

News just received from Washington by the Art Institute indicates that Chicago has been made a Port of Entry for Antique Furniture. The following letter addressed to Senator Otis J. Glenn by the Assistant Secretary of the Treasury, Mr. S. Lowman, is self explanatory: "Your letter of September 5, 1930, addressed to the Secretary of the Treasury, requesting that further consideration be given to the many appeals of leading organizations and prominent citizens of Chicago, that Treasury Decision 44,165 be amended to include that city in the list of ports for the entry and examination of antique furniture under section 489 of the Tariff Act of 1930, has been referred to me for reply. The many arguments why Chicago should be designated as a port of entry for antiques have been duly considered together with its geographic position nearly midway along the northern border, and that it is the fourth city in the United States in value of antique importations. Further, that a substantial part of the importations at Chicago arrive direct by way of Montreal during the ice free season in the Gulf of St. Lawrence. It has, therefore, been decided to designate Chicago as a port for the entry and examination of antiques, and a Treasury Decision has this day been prepared amending T. D. 44165 of July 26, 1930, to accomplish such purpose."

built in Chicago, Mr. Wright shows the model of a novel filling station. The theory upon which the plan is developed is that the increase in the use of the automobile and the development of the nation's highways have so increased country travel that something more than a mere service station is needed. The architect has therefore designed a unique and modern building containing rest rooms, reading rooms, dining rooms, toilets, and all the comforts of a small hotel. These eventually, Mr. Wright thinks, will be dotted at vantage points all over the country landscape. Other exhibits of note are the illustrations, showing details of the exterior and interior of the Imperial Hotel at Tokio, built by Mr. Wright.

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MUSEUM DEFENDS IRVING PORTRAIT

The portrait of "Sir Henry Irving as Philip II of Spain" in the Metropolitan Museum of Art is an authentic work by James A. McNeill Whistler, said Bryson Burroughs, curator of paintings at the museum, replying to a report questioning the status of the picture.

That the painting today is altered from its original condition is argued by Gordon Craig, English stage designer and author, in a letter to his American publishers, enclosing what he terms a newly discovered photograph of the painting. The photograph, which belonged to Mr. Craig's mother, Ellen Terry, depicts Irving standing in the same pose as does the painting in the Metropolitan, but several details of clothing are different.

Mr. Burroughs inclines to the belief reports the *New York Times* that Mr. Craig's photograph portrays a small sketch of the same subject, judging from the execution as shown in the photograph. It may be, however, he said, that the portrait now in the Metropolitan is painted over an earlier version of the same subject.

"There can be no doubt that our painting is an original work by Whistler," said Mr. Burroughs. It was purchased by the museum twenty years ago. Before buying the painting, the Metropolitan sought the advice of two close friends of Whistler who were familiar with the painting, and they advised its purchase. It had been sold to a Philadelphia collector at auction in London after Irving's death for about \$25,000.



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PENNSYLVANIA ISSUES REPORT

PHILADELPHIA. — The fifty-fourth annual report of the Pennsylvania Museum, which was recently issued, states that during the past year terminating in May, 1930, \$314,130 was expended for purchases. About \$23,000 of this sum was provided by the income of invested funds, while the rest came as gifts from living benefactors of the institution.

The number of accessions reported for the year was 11,311, as against 6,702 in the preceding year.

Fiske Kimball, director, reports that the attendance at the museum was the largest in its history, totalling in all branches, 1,336,972. The new Rodin Museum alone, in the six months since its opening, was visited by 274,373 people.

The Pennsylvania Museum, in conjunction with the University Museum, will next year begin excavations in Persia, and the sum of \$21,000 has already been subscribed for the joint undertaking.



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BOSTON

The two types of objects—cotton textiles and decorative metalwork—included in the Third International Industrial Exhibition sponsored by the American Federation of Arts this season, promises to form an exceptionally attractive and informative display of contemporary work. The textiles will create a colorful background for the objects of metal, the metals and textiles from the same country being grouped together according to announcement from the Museum of Fine Arts, Boston, where the exhibition will open October 16. This exhibition, as were the two previous ones of ceramics in 1928 and rugs and glass in 1929, will be international in scope, nine countries being represented by about nine hundred exhibits. Both handwork and quantity production examples will again be included. All entries have been selected to illustrate the progress of contemporary design toward a reasonable and beautiful style which is suitable for present day life and its needs. Textiles have been limited to those designed for drapery and upholstery uses, but the metalwork includes many types of objects ranging from rainwater heads from England, watering pots and cutlery from Germany, pistols and fencing foils from France, silver trophies from Sweden, England, Denmark, and Switzerland, toilet articles from Czechoslovakia, lamps and ice-box handles from America, as well as domestic silver from all countries represented.

The exhibition has been made possible through a grant from the General Education Board to the American Federation of Arts, and the objects were assembled by Miss Helen Plumb and Richard F. Bach, Associates in Industry for the Federation. The final selection for the traveling exhibition was made by a Committee consisting of Henry W. Kent, Chairman, Metropolitan Museum of Art; Robert B. Harshe, Art Institute of Chicago; Edwin J. Hipkiss, Museum of Fine Arts, Boston; Rossiter Howard, Cleveland Museum of Art; and Frederick Allen Whiting, President, American Federation of Arts; Miss Plumb, and Mr. Bach as ex-officio members of the Committee. After the close of the exhibition in Boston on November 9 it will be shown in turn at the Metropolitan Museum of Art, New York; the Art Institute of Chicago, and the Cleveland Museum of Art.

ST. LOUIS

The Twenty-fifth Annual Exhibition of Paintings by American Artists is being held at the City Art Museum of St. Louis until November 2. About three-quarters of the canvases have been chosen from this year's exhibitions at the Art Institute of Chicago, Carnegie Institute, Pittsburgh, and the Pennsylvania Academy, and in some cases from other institutions and galleries. Approximately the remaining quarter have been chosen by an out-of-town jury from among the works of local artists submitted for this purpose, thus giving in the most impartial manner possible an opportunity for comparison of the most successful local productions with a number of the best things being done in the country at large.

Among the many interesting canvases in the showing are paintings by Thomas H. Benton, Edward Bruce, John Carroll, Glenn Coleman, Preston Dickinson, Samuel Halpert, Georgina Klitgaard, Leon Kroll and Henry McFee.

PHILADELPHIA

The October and early November program at the Philadelphia Art Alliance is as follows:

October 7th to 30th—Complete collection of Mr. Lessing Rosenwald's Rembrandt Prints.

October 15th to Nov. 15th—Works of George Oberteuffer, his wife, H. Amiard Oberteuffer and their son, Karl.

October 28th to Nov. 8th—Photographs by Ida W. Pritchett.

October 17th to 24th—The Brainard Lemon Silver Collection—from their Tudor Gallery in Louisville, Ky.

Month of October—Summer sketches of the members of the School Art League.

The new Gallery of Modern Art in the Junior League Club Room is holding an exhibition of sculpture by Rodin, shown through the courtesy of the Balzac Galleries of New York. The pieces in this show are all first and second casts, and there are also a few original bronzes and an original wax of great beauty.

BALTIMORE

The Baltimore Museum of Art is opening its present fall season, the second in its beautiful new building in Wyman Park, with a list of unusually interesting exhibitions. These include, among the new features, the William H. Whitridge Collection of Chinese ceramics known as one of the greatest in this country, the closing date of which has been extended to December 10th, the Cone Collection of Modern French Paintings and Bronzes which will remain until November 1st, the Arthur B. Davies Memorial Exhibition, an outstanding October occasion, the International Exhibition of Rugs and Glass, paintings by a group of artists of Santa Fe, the first of the one-man exhibitions by Baltimore artists, and drawings by Muriel Hannah, all in November. Events planned for later in the season include paintings by Ramon de Zubiaurre and the first Baltimore Pan-American Exhibition, arranged and to be introduced by the Baltimore Museum of Art.

Of particular moment in the Museum's current affairs is the opening, after a long period of preparation, of the Museum's Print Department. This is in charge of Mrs. Elias Breeskin, daughter of Dr. A. R. L. Dohme, one of the charter members of the Museum Board and its vice-president. Mrs. Breeskin has been made curator of prints and Miss Blanche Adler, another of the Museum Board members, has been appointed honorary curator of prints. Miss Adler is a very generous contributor to the Museum's collections and is presenting it a large collection of prints which has already reached important dimensions.

The Print Department opens October 15th with a reception and private view of the celebrated Garrett Collection of Prints which has been left the Museum indefinitely by John W. Garrett, United States Ambassador to Italy, and his brother, Robert Garrett. The latter will preside at the exercises marking the opening of the Print Department and Fitz Roy Carrington, former curator of prints at the Boston Museum, will make an address.

The Garrett Collection of Prints is of extraordinary scope, comprising no less than 20,000 items representing every school of engraving and etching, from work done in the niello method introduced during the Renaissance, through Schongauer, down to Whistler.

This was formerly the Claghorn Collection, having been formed by James L. Claghorn of Philadelphia, president of the Pennsylvania Academy during the late years of the XIXth century. It was purchased as a whole by the late T. Harrison Garrett of Baltimore and bequeathed him with a number of additions to its present owners, who are his sons.

Obviously it will be impossible to show all of this vast collection at once. It will be drawn upon from time to time for special exhibits and the aim is to keep displays of prints constantly on view in the Print Room and in the long corridor leading into it which has been broken into alcoves by screens.

The October exhibition from the Garrett collections of prints comprises about two hundred examples representing all of the schools and periods it covers. Many of these are of particular interest because of marginal notes. A number of years before his death Seymour Haden, modern British master etcher, came to the United States especially to see his collection. He was particularly impressed with the Rembrandt plates, of which there are two hundred and five, and made characteristic notes on the mats of the prints. Haden himself is brilliantly represented, all of his works having been chosen by himself. There are six impressions of his "Shere Millpond," universally recognized as his chef-d'oeuvre, among them being a print of the destroyed plate and trial proof, and at least four impressions of his almost equally famous "Sunset in Ireland." The group of prints by John George Wille, well known portrait etcher of the late XVIIIth century,

is said to be the most complete in existence. There are seventy works by Marc Antonio in the collection, which is also rich in typical examples by Piranesi, Mantegna, Dürer, Van Dyck, Claude Lorraine, and other masters.

Experts declare that Mr. Claghorn exercised great discrimination in forming the original collection and that Mr. Garrett's additions to it thoroughly upheld its standards. It was internationally famous in the days of its original owner and an exhibition of it held under his auspices in Philadelphia helped to pay for the Pennsylvania Academy's present building.

CLEVELAND

In connection with the Convention of the American Bankers' Association, held during the week of September 28, a special exhibition has been assembled at The Cleveland Museum of Art. It includes XVIIIth century engraved portraits of famous French, Italian and Dutch bankers and financiers; present day etchings showing views of financial institutions in this country and Europe, a group of mid-XIXth century lithographs by Daumier and Gavarni, whose caricatures in these instances were aimed at high finance; and a small collection of Greek and Roman coins, and Babylonian tablets bearing cuneiform inscriptions.

Among the portrait engravings is one by Robert Nanteuil (1623-1678) of Jean Baptiste Colbert, son of Louis XIV's great minister of Finance, Jean Baptiste Colbert (1619-1683). Another by Claude Mellan (1599-1688) portrays Nicholas Fouquet (1615-1680), the prodigal French Minister of Finance who preceded Colbert. His extravagances, which included the building of his Chateau de Vaux on a scale that vied with the royal palaces, brought him into disgrace and ultimately, after a three-year trial, he was sentenced to life imprisonment. A third portrait by Nanteuil has as its subject Pierre Jeannin (1540-1622), a statesman and diplomat, who, following the death of Henry IV, was made Controller of the Finances by Queen Marie de Medici.

A portrait of Samuel Bernard, Count de Coubert (1651-1739), a famous French banker who lent money to Louis XIV and Louis XV, is by Pierre-Imbert Drevet (1697-1739).

Rembrandt is represented by an etched portrait of Jan Uytenbogaert, Receiver General (known as the Gold-Weigher).

A portrait, by Niccolò della Casa, shows Cosimo I de Medici (1519-1574), son of Giovanni de Medici (1498-1526) and first Grand Duke of Tuscany. He was a descendant of Lorenzo the Magnificent, most famous member of the great banking house of the Medici, and is sometimes confused with Lorenzo's father, Cosimo, known as Pater Patriae. Cosimo I conquered Siena in 1555 and had the title of Grand Duke conferred upon him by the Pope. "Young Maximilian in the Mint" is a woodcut by Hans Burgkmair I, German artist, born 1473, died 1531. It shows the interior of a mint with men at work coining money.

The portraits are from the collection of Edward B. Greene, with the exception of the Rembrandt, which is lent by Mrs. Ralph King, and the Burgkmair, which is from the Museum's collection.

The lithographs are caricatures which show the satirical spirit that won enduring fame for Honore Daumier, greatest of French cartoonists (1808-1879) and his contemporary, Guillaume Sulpice Chevalier Gavarni (1804-1866). These men, whose work appeared in *Charivari* and other publications of the time, exerted a powerful influence on politics and society and have since come to be recognized as masters of the lithographer's art. Most of the Daumier prints are from the collection of Charles F. Ramus.

The modern etchings are, "Interior of Stock Exchange of New York," by Andrew Karoly; "La Bourse, Paris," by Anton Schutz; both lent by the Korner and Wood Art Gallery. Also "Broad and Wall Streets," showing the exterior of the New York Stock Exchange, by Andrew Karoly, lent by Paine, Webber and Company of Cleveland.

The coins show the high degree of artistic skill possessed by the sculptors of two thousand years ago. Records of financial transactions, dating back forty to fifty centuries, are seen on the Babylonian tablets. One of these is a tax receipt; another refers to "three fat sheep," and a third to "two measures of mutton fat."

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ITALIAN LETTER

by K. R. Steege

Rome is beginning to interest herself in the coming Quadrennial Exposition which will be opened in that city in January, 1931. This will be a show of national art, and those in sympathy with recent developments in this country look forward to it with enthusiasm.

With nearly a million lire at its disposal, the quadrennial has the chance to show every tendency of present-day artistic endeavor in Italy. It will be an event of exceptional importance.

The Palace in the Via Nazionale where the Exposition will be held is already in the hands of decorators and workmen, who are to install an elevator service as well as a heating plant.

Of two interesting exhibitions recently shown at the Castle of Sant Angelo in Rome, the first comprised a collection of medals and plaques from the early Renaissance to our times, including Papal medallions of the Royal Mint and others of military and historical importance, arranged by General Borgatti.

The second show, featuring Italian art as found in Italian castles, represents a new idea, and the bringing together of suitable material was a task requiring much thought and care. The result is that there are three large rooms in the Castel Sant Angelo given over respectively to the works of the three provinces of Gorizia, Pola and Driuli. In another room the painter Severi has on exhibition a collection of impressionistic pictures of Roman castles.

Siena and Orvieto have had celebrations of the sixth centenary of the famous architect, Maitani. Although most of his life was passed in Orvieto, where he planned and built the wonderful Cathedral, he was born in Siena. In this latter city the festivities were especially interesting. A large number of persons came from Orvieto and from Terni, bringing their municipal ban-

ners. These, in their ancient and picturesque dress, marched in colorful procession. The orator of the occasion was the well known critic, Francesco Saporì.

Under the auspices of the National Italian Commission and the Comité France-Italie, on the proposal of M. Roland Marcel, former Administrator General of the National Library of Paris and today Prefect of Strasbourg, there will take place throughout November, in the Salle Montreuil of the Library, an exhibition of contemporary Italian engravings and medallions.

The President of the Italian Commission for Intellectual Cooperation, Signor Rocco, has just sent an invitation to all the best engravers and artists in medallions in the country to send their finest work. A committee in Paris and another in Rome are arranging the details.

Signor Luigi Albrighi of Florence has presented to the State the gift of a painting attributed to Mattia Preti, which depicts a miracle of Christ.

A short time ago a piece of land not far from Rome was being worked by the "Opera Nazionale Combattenti," an association of ex-soldiers of the late war, for the building of some peasant houses. When workmen had dug to a depth of about ten feet a solid mass resisted the blows of their picks. Soon they unearthed a sarcophagus which, though covered with earth, appeared to be a work of great beauty, with finely sculptured figures and designs. On opening it two skeletons were found in a good state of preservation. The tomb was evidently of a husband and wife.

But the discoveries were not at an end. Two more sarcophagi came to light, of the ordinary type of Roman sepulchres, known as *dacellati*. One of these had a lid, and in each were the remains of two skeletons. From the style of the sculpture and the subjects of the bas-reliefs, representing military and warlike subjects, it may be supposed that the tombs belong to the period of the later Empire.

AN UNPUBLISHED LUINI PORTRAIT

By ADOLFO VENTURI

From the September Burlington Magazine
Bernardino Luini, the painter of languid feminine graces wrapped in the veils of a roseate atmosphere, was never nearer Leonardo da Vinci than when he painted this portrait from the John Levy collection in New York. More than a portrait, this figure, represented as a bust on a black background, appears rather to represent an ideal type of beauty, so faithfully does it originate from Leonardo's studies for his Leda. We find in it the lovely phosphorescence of the iris obtained from a gleam in the shadow, the heaviness of the dropped eyelids, the smiling bow of the lips, the long oval shadowed under the cheek bones, which repeat the well-known features of the Leda in a form less vibrant, less animated by the aerial movement of the half-lights and shadows, sweeter and more delicate. But here we have also the spiral disposition of the forms, the head inclined over the shoulder, the downcast look, showing in this work a faithful reflection of the great Leonardesque model.

The intense shadows render the physiognomy of the images, created by Leonardo's thought, mobile and mysterious; here, instead, these are curtailed so as not to alter the caressing smoothness of the surfaces; and the head-dress, which appears in the studies for the Leda, a mass of bows, flying locks and twisted tresses, recalling the gorgeous "goldsmith's style" of Verrocchio's head-dresses, is arranged, in the Lombard painter's

work, with all symmetrical care, ornamented with calligraphic touches of light on the spirals of the curls, the threads of the tresses, and the glassy globes of the pearls.

The apparel recalls the sumptuous and richly bedecked costumes which adorn with polychrome pomp the ladies and gentlemen portrayed by the brilliant brush of Bartolomeo Veneto. Bartolomeo, however, firmly engraves each detail of the costume, and reproduces with infallible precision the elegance of the Lombard fashions while Luini freely and cursorily indicates the trimming of the shift, the flowering of the dress, impressionistically fringed with light, the velvet ribbons, forming a sinuous and waving net to the free movement of the Leonardesque interlacings.

Thus did the suave artist paint this eminently feminine portrait, which appears almost as a sacred image, with so religious a care did Luini fulfill all his labors, and such being that Lombard beauty of which the great Italian poet and novelist, Alessandro Manzoni, writes "That mellow beauty, and majestic withal, which glows in the Lombard blood."

Bernardino Luini began from Borgognone's and Andrea Solario's forms, but felt, at the moment of defining his own personality, the influence of that genius who attracted all within his orbit, of Leonardo da Vinci. As one who has looked upon a luminous object sees its shape reproduced around him wherever he turns his eyes, even though he fixes it no more, thus it befell those who contemplated the splendor of that genius. Other Lombard painters had been subjugated by him, sacrificing to the dominator their native graces, their Lombard tradition. Bernardino Luini grew up in those years when the "Virgin of the Rocks," in the second edition, or rather in the Ambrogio de Predis translation, was admired as the perfect example of the master; when even the conqueror of Milan,

Louis XII, King of France, bowed down before the Last Supper of the Grazie. Thus also Luini approached and followed the great Leonardo, who had served as a model for Giam-pietrino, Marco d'Oggiono, Melzi, Salaino, Boltraffio and Sodoma. As this last painter had forsaken the Vercelli traditions, fascinated by Leonardo, so Luini abandoned the quattrocentesque fruits of his own education, colored though they already were with the first and confused aspirations towards the master's forms. He did not succeed in making those forms his own, but still, in his "Sacred and Profane Love," formerly in the Sclarra Gallery, as in this picture of a youthful lady, he approached even nearer to the great master, to his intellectual depth.

PHILLIPS GALLERY NOW ENLARGED

The Phillips Memorial Gallery in Washington, D. C., will open on October 5 with the first two floors of the former residence of Mr. and Mrs. Duncan Phillips converted into galleries for current exhibitions. Thus Mr. Phillips will be able to carry out his long cherished idea of showing pictures in intimate home settings.

The first exhibition, considered the most important ever offered by this most discriminating of art galleries, will feature decorations by Vincent Tack, work by the brothers Prendergast and fifteen paintings by Bonnard, all on the ground floor. In the rooms above will be shown American paintings from Eakins to Kantor; the work of Marin, Dove and others; an international group and modern masterpieces. The building will open at the usual museum hours and the present shows will continue to January 25th.

Educational work is soon to be announced and ultimately the top floor will be equipped as study rooms and studio.

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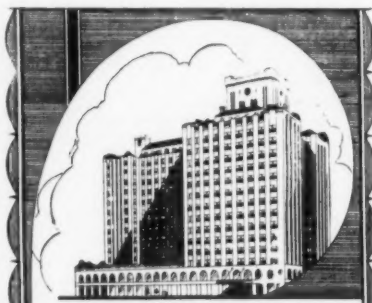
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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Argent Galleries, 12 West 57th St.—Fall exhibition in painting, black and white and sculpture by the National Association of Women Painters and Sculptors.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Arden Studios, 160 Park Avenue—Furniture, decorations, works of art.

Art Center, 65-67 East 56th St.—Open daily from 10 a. m. to 5 p. m. Admission free. Cover designs shown by "House Beautiful," October 5-11. Painting for commerce by the American Institute of Graphic Arts, to November. Members' Fine Arts Exhibition by Art Alliance of America, October 6-18. Paintings by contemporary East Indian Artists, assembled by Dr. Jas. H. Cousins, October 6 to 11. Work of Members of the New York Society of Craftsmen and Mexican Craftwork, semi-permanent.

Babcock Art Galleries, 5 East 57th St.—Paintings, watercolors and etchings by American artists.

Balzac Galleries, 102 East 57th St.—Exhibition of paintings by Modigliani, Chirico, Dufy, Utrillo, Picasso, Laurencin and Pascin.

John Becker, 529 Madison Ave.—Drawings and gouaches by Picasso, to November 1.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brunner Gallery, 55 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Currier and Ives prints, to November 1.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Hecksher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—Paintings by Dickinson, Kuniyoshi, Spencer and others.

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art.

Downtown Gallery, 113 West 13th St.—"Summer Landscapes" by modern American group, to October 24.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Murals, easel paintings, screens and textile designs by Alice Flint.

Durand-Ruel Galleries, 12 East 57th St.—French paintings.

Ehrlich Galleries, 36 East 57th St.—"English Conversation Pieces" by Zoffany, Russell Morland, etc., opening October 8.

Ferargli Galleries, 63 East 57th St.—Decorative paintings, modern and ancient; lithographs of Jerusalem by Saul Raskin.

Fifteen Gallery, 37 West 57th St.—Recent work of members, to October 12.

Fifty-sixth Street Galleries, 6 East 56th St.—Antique Chinese sculpture and porcelain from the Worch collection of Berlin, from October 13 to December 1.

G. R. D. Gallery, 58 West 55th St.—Modern paintings.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Special N. A. group, including Chase, Blakelock, Hassam, Crane, Davies.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Annual Founders' Exhibition, to November 1st.

Hackett Galleries, 9 East 57th St.—Paintings by American, French and Irish artists.

Harlow, McDonald & Co., 667 Fifth Ave.—Etchings and watercolors by W. J. Schudach; sporting prints, to November 1.

Marie Harriman, 61 East 57th St.—Paintings not before shown in New York by Van Gogh, Cezanne, Matisse, Derain, Renoir, Henri Rousseau, Picasso, to November 1.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Colored etchings by Luigi Casimir.

Keppel Galleries, 16 East 57th St.—Contemporary prints.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd St.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Lithographs by James McNeill Whistler, to October 30.

Kraushaar Galleries, 680 Fifth Ave.—Modern French paintings, watercolors and drawings, to November 1.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver, glass, pottery.

Macheth Gallery, 15 East 57th St.—Paintings by Brockman, Davis, Murphy, Olinsky, Woodward, to November 1.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2. Exhibition of Coptic and Egyptian textiles from the Museum collection and a loan exhibition of Fire-arms of the XV-XIXth centuries, through October 31. Loan exhibition of Japanese sword furniture, through December 14. Loan exhibition of Japanese peasant art, etchings by the Tiepolo family and prints (selected masterpieces) continued.

Milch Galleries, 108 West 57th St.—Exhibition of selected American paintings.

Montross Gallery, 785 Fifth Avenue.—Drawings by Joseph Presser and wood carvings by Paul Duma, October 6 to 18.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Contemporary American watercolors and paintings.

Museum of Modern Art, 730 Fifth Ave.—Closed to October 15. Exhibition of work by Daumier and Corot, October 15 to November 25.

National Arts Club, 15 Gramercy Park.—Members' Annual Exhibition of small paintings.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns, through the summer.

Arthur U. Newton Gallery, 4 East 56th St.—Illuminated chart by Major Ernest Clegg for 1930 International Cup Races at Newport, to October 11. Old masters, English portraits, sporting pictures.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Exhibition of 50 books

of the year by the American Institute of Graphic Arts, Room 112. The Print Room's annual exhibition of recent additions.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

O'Hana and O'Hana, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Antique and modern bronzes.

Pent-House Galleries, 40 East 49th St.—Painting and sculpture by New York Society of Women Artists. Opens October 16.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old masters and modern French and American masters.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Ninety paintings by Brazilian artists, both academic and modern. Beginning October 11, through October 29.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Schwartz Galleries, 507 Madison Ave.—Drawings by Blampied, Bone, Cameron, McBey, Levis and others, October 16 through October 25.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings by Bonnard, Vuillard, Roussel, to October 20.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of autumn collection of VIIIth and VIIIth century English furniture, porcelain, silver, paneled rooms, sporting prints, opens Monday, October 6.

Wehry Gallery, 704 Lexington Ave.—Paintings by Heywood Brown, through October 8.

The Weston Galleries, 122 East 57th St.—Antique and modern paintings.

Wildenstein Galleries, 645 Fifth Ave.—Old and modern French masters.

Women's City Club, 22 Park Ave.—Work by Connecticut students of Gifford Beal, October 5 until November 1.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of paintings, old and modern.

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ADDRESS

International Overseas Exposition to Form Unusual Survey of Various Native Arts in French Colonies

By BERNHARD RAGNER

When the International Overseas Exposition is inaugurated next year, it will visualize in picturesque fashion how the far-away populations of "Greater France" live and move and have their being. It will also reveal how these populations, of divergent creeds and colors, of varying climes and cultures, give expression to their artistic aspirations in their native workshops.

Indubitably, some of these aspirations are primitive, rudimentary, and amateurish. But, "Negro art" provoked new and fruitful conceptions a few decades ago; and today, the fact remains that "France Beyond the Seas"—in Morocco, in Martinique, in Madagascar—can count thousands of native craftsmen, of undoubted skill and of fertile imagination. Although unknown and obscure, they are true artists, with a trained sense in color, proportion and design. Their chief implement is the human hand, which Aristotle called "the tool of tools," and with it, they transform crude raw material into finished objects of exquisite beauty. How they do it, where they find their inspiration, what ancestral symbolism presides at their work—all this will be revealed, by the black and yellow artists themselves, in the Bois de Vincennes next year.

So, totally aside from its economic and political significance, the Overseas Exposition will be an artistic event of primary importance. Not only will the buildings of the various colonies reproduce striking moments of native architecture, but they will also contain collections of rare examples of colonial art, from its primitive period down to 1931. Lovers of Oriental and African arts will be enabled to study them, without going to Saigon or Dakar or Tananarive. Each colonial capital will contribute the best it has; in consequence, the Overseas Exposition will be an artistic as well as an economic synthesis of France's empire from the four quarters of the globe. Certainly, it should exert a strong impression upon Western observers, stimulating new contacts and inspiring artists with new sensations.

Architecturally, the exposition will be a colorful collection of contrasts. East will meet West; while the Arctic zone will shake hands with the Tropics, despite Kipling and the map-makers. An Icelandic fisher hut, close by an artificial iceberg, will constitute part of the Danish exhibit. The French Congo is erecting a typical African vil-

lage, with a chieftain's palace which resembles a gigantic artillery shell, ninety feet in diameter, and surmounted by an imposing dome. Madagascar will erect a Malgache castle, including a giant tower, ornamented with the horns of steers, which play such a great role in the folklore of the "Great Red Island." The Crescent will be represented by an African Mosque; the Cross by a typical colonial Catholic chapel, in which mass will be celebrated by native clergy, every Sunday. Buddha's sanctuary will be the most imposing, a full-size replica of the Temple of Angkor-Vat, which is already throwing Oriental shadows in the Bois de Vincennes.

French colonial technique has been so efficient that native artists will be responsible, in part, for the decoration of these picturesque palaces. Ng v Thinh and Bui van Dung, two Annamite artists, have been chosen to furnish dioramas illustrating native life in Indo-China, while Romanan Ramanankamonjy, Malgache painter, has been commissioned to provide sketches and paintings for the Madagascar exhibit. Arab artists will help decorate the Moroccan, Algerian and Tunisian pavilions. In each case, these artists were selected not because they are natives but simply because their work, submitted anonymously, was judged by a French jury to have superior merit. Marshal Hubert Lyautey, commissioner general of the exposition, considers the success of these native artists as a living tribute to the effectiveness of France's civilizing work overseas.

However, it is a French sculptor—with a colonial background—M. A. Janniot, who is responsible for the colossal "tapestry in stone" now being placed upon the walls of the Permanent Colonial Museum. This gigantic bas-relief will evoke the antique, mural decorations of India and Egypt, or the marvellous "suites" of Flanders of the XIVth and XVth centuries. Hewn in white Anjou rock, this tapestry will cover almost 3,700 square feet of space, doubtless "the biggest in the world." In pictorial fashion, it will narrate the story of France's colonial conquests; it will depict the manners, customs and symbolism of a score of native races; it will present, imaginatively, the material contribution made by each colony to the motherland.

For two years, M. Janniot has been at work upon this project, which will not be completed until next April. Its philosophic conception; its colonial symbolism; its artistic execution—all are due to the patient and deft skill of M. Janniot. Best of all, it will remain, a permanent, artistic tribute to the colonizing genius of France, long after the exposition has become a mere memory.

The Temple of Angkor-Vat, the supreme architectural masterpiece of the

Khmers is being reproduced in the Bois de Vincennes. It will house the exhibits of Indo-China, and some of the bronze-colored workers, laboring upon the temple, may be descendants of the ancient Khmers. They may be able to decipher the incidents from Brahmin mythology, carved in the bas-reliefs, richly endowed with imagery and coloring. These bas-reliefs, strangely enough, resemble those found in Gothic cathedrals, except that in the latter the historic events narrated come from Holy Writ.

This immense replica of the temple at Angkor will be one of the most beautiful conceptions of the Overseas Exposition. To secure accuracy of reproduction and fidelity in detail, M. Gabriel Blanche, the architect, sent his son Charles to Annam to study the original structure. M. Blanche has spent six months in Angkor, taking measurements, making photographs, and copying decorations. The replica, like the original, will be ornamented with beautiful galleries, sculptured bas-reliefs, cornice, statues, mouldings, balustrades and the monumental staircase. The original Angkor, fairylake and fascinating, is set in a virgin forest; the replica is surrounded by the trees of Vincennes.

As an integral part of her colonial policy, France has established schools of art in her overseas possessions. The aim is to preserve native art from extinction, to develop the best it contains, and to encourage native artists. At Saigon and Hanoi, for example, there are Colleges of Fine Arts. In Fez, there is a School of Native Arts, for women, where instruction embraces rug weaving, embroidery, and art-stitching. There are art museums in Pondicherry and Reunion. In Rabat, there is another School of Native Arts where instruction is given to a limited number of Arabs in order to revive the almost lost arts of dyeing with vegetable colors of wood-carving and painting, of chiselling designs on metal. At Taza is the pottery school which goes back, it is said, to the VIIIth century, where vases are glazed, painted and baked by master potters. At Tlemcen is a carpet weaving school, while in Tananarive is the School of Applied Arts, where Malgache students are taught how to carve wood, to weave raffia, to model rustic pottery.

All of these schools, and, others besides, will send their honor pupils to Vincennes next year. Moroccan rugs, with all their brilliancy of color and orientalism of design, will be woven on primitive looms, before the visitors. Malgache artisans, using the potter's wheel sung by Omar Khayyam and the Prophet Isaiah, will model vases of intricate design in their Madagascar village. There will even be a Salon of Malgache Arts. Arab workmen will

fashion Tunisian furniture or form Algerian jewelry. Rings, anklets, brooches, lamps, pendants, bracelets, arabesque jewels—all of exquisite design and expert workmanship—will be manufactured by native artisans, from a dozen different climes.

Art—it has been said—follows geographical exploration, and this explains why many French artists have followed the Tri-Color, to seek their inspirations away from the *mère-patrie*. The list includes many famous masters. Delacroix found subjects for immortal canvases in Morocco, adventuring as far as Meknes. Christian Gaillard is now on a trip around the world, and has literally "gone native" at Hué, so that he can first comprehend the people of Tonkin and Annam, before interpreting them upon his canvases. Gauguin's adventure in Tahiti and the South Seas still remains unforgettable, while the canvases which Albert Besnard brought back from his trip to India are reckoned among his best. Jacques Simon, who won the Prix du Maroc this year, has just executed three giant Gobelin tapestries, symbolizing Algeria, Tunis, and Morocco. Morillot has won fame for his forests of Tahiti and the blue nights of the Pacific, while Fouqueray has adventured, as an artist, in the French West Indies. All of these colonial artists will be represented by their best canvases in the Bois de Vincennes next year.

Thus the Overseas Exposition will reveal the cultural and artistic influence of the Orient upon the Occident, and vice versa, while, at the same time, visualizing the practical benefits, the higher moral standards, and the salutary human progress achieved by French civilization in African and Oriental lands.

EARLY ICONS IN BOSTON SHOW

A spectacular exhibition of the coming season, and one that will inevitably attract wide attention, is that of early Russian icons which opens at the Museum of Fine Arts in Boston on October 14. Through this exhibition, which is scheduled to tour many cities in the United States this year, the American public will be introduced for the first time to a field of art little known outside of Russia. Even within the boundaries of Russia there has never been seen so well organized and so comprehensive a showing of these early religious paintings of all periods.

One of the results of the Revolution was to make all Russian icons the property of the Soviet Government, whether in churches or in the collections of Museums or private individuals. Out of this wealth of paintings was assembled in 1927 this collection which will soon be exhibited in Boston, the first of the places to be visited in this country. Since 1927 the Exhibition has gone the rounds of various

European museums, being shown most recently at the Victoria and Albert in London.

Although the paintings date from as early as the XIIIth to the XVIIIth century, they are without exception in an excellent state of preservation. This is largely due to the work of N. P. Kondakov and Igor Grabar, under whose direction the classification, cleaning, and preservation of these paintings are carried on in the Central Restoration Workshops within the Kremlin. This work, begun before 1914, was speedily taken up by the Soviet Government after the Revolution and is now carried on as an important branch of the National activity. No retouching of paintings is allowed, and the collection as it comes to this country discloses the paintings as they have survived with the advantage of having been cleaned by experts in the Restoration Workshops. By them have also been made copies of some of the oldest and most fragile of the paintings which cannot be risked for so long a journey. So perfectly have the originals been reproduced that the few copies in the exhibition have been hailed in England as a "new type of archaeological facsimile." None of the paintings are for sale, the significance of the Exhibition being in that it introduces to the Western world a branch of art produced by a culture different from our own, yet springing from the same parent stem—the art of Byzantium in the XIIIth century. The Exhibition has been arranged in this country through courtesy of the American Russian Institute.

SIR JAMES GUTHRIE

Sir James Guthrie, who from 1903 to 1919 was President of the Royal Scottish Academy and who spent the past ten years painting a huge group of statesmen present at the Peace Conference at Versailles, died on September 6 at his home in Scotland at the age of seventy-one.

Sir James was also well known as one of the founders, together with Sir William Lavery, E. A. Hornel and others of the Glasgow School of Painting.

He was the son of an Evangelical Union minister and intended for the bar, for which he had little inclination. In art he was largely self taught, although he studied for a time under Sir John Pettie and was influenced by Whistler, Japanese art and Velasquez. In his earlier days he painted sentimental or humorous genres, but later was known as a portrait painter, of society women, and outstanding personalities like Earl Haig.

Throughout September, his "Statesmen of the Great War," which in spite of the ten years spent upon it is considered his least successful achievement, was exhibited at the Scottish National Galleries before going to the National Portrait Gallery in London.

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